"New Era in Press Agentry"

THE NEW YORK DRAMATIC MIRROR

MARCH
18
1916

PRICE
TEN
CENTS

ELSIE FERGUSON AND GARETH HUGHES
In "Margaret Schiller"

All the News of the Stage and Screen

White, N. Y.

Dancing girls in "The Road to Mandalay" help Herbert Corthell as Hiram Montgomery, a wealthy American widower, to pass the time while he seeks in Rangoon a mother for his two daughters.

White, N. Y.

A pleasing feature of "The Cohan Revue 1916" is an impersonation by Alice Harris of a Parisienne violinist, who formerly entertained revelers at the Ziegfeld Midnight Frolic.

White, N. Y.

Gavin Dishart (Dallas Anderson) in "The Little Minister" finds Lady Babbie (Maude Adams) "uncertain, coy and hard to please," especially when Nannie Webster (Ada Boshell) is within hearing.

White, N. Y.

William Courtleigh as Quannah, a Comanche chief of indomitable pride, in "The Heart of Wetona" heaps coals of fire upon the head of Lenore Ulrich, who plays his erring daughter, Wetona. John Miltern as the Indian agent helps them to reach an amicable understanding.

White, N. Y.

Mitzi Hajos as Pom Pom, the pseudo-pickpocket, in "Pom Pom" does not seem to be overjoyed at escaping from jail but then, of course, this particular bastile is filled with picturesque and interesting Apaches.

ON THE HIGHWAY OF THEATRICAL LIFE

THE NEW YORK DRAMATIC MIRROR

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A NEW ERA IN PRESS-AGENTRY

By ARTHUR EDWIN KROWS

Late General Press Representative to Winthrop Ames

PRESS agent, as a term, always seems to connote a theatrical connection, although there are press agents of federal and civil governments, of electoral candidates, of insurrections, of trade-unions, of educational institutions, of industries of all kinds, of even the press itself, not to enumerate hundreds of other activities wherein advertising is considered profitable. The theatrical press agent stands patent probably because the rest of his craft are cloaked by the non-committal description, advertising managers.

Frankly, the term press agent is a misnomer. Acting as intermediary between a theatrical manager and the press, securing printed publicity and suppressing information that may exploit disadvantages or may be employed to better effect later, constitute but one of the officer's manifold lines of endeavor. He must command the entire field of theatrical advertising, bill-posting, street-car cards throw-aways, tack-ups, snipers, heralds, sandwich-men, window displays, canvassing, lecturing, mailing-lists, follow-up letters, souvenir performances, and so on, while acting in the general diplomatic service of his firm.

Advertising managers have developed their methods of securing publicity to definite science, happily in ignorance of their affiliation with the flamboyant type; but the kinship has caused the familiar definition of press agent as reckless purveyor of lies, to lose its patness. The old-time "press yarn," typified by that sent broadcast by Wells Hawks, when that splendid promoter was on the staff of the New York Hippodrome, to the effect that a stage-hand there had found a four-leaf clover in a grass mat, has a certain merit in conveying to an attentive public the name and whereabouts of a certain attraction; but its effect is negligible in creating what, in the butter-and-egg business, is called "consumer-demand."

Likely because of the greater uncertainties of play success, the theatrical press agent has not developed as rapidly as the advertising manager. Therefore in the majority of cases he meets the whimsical shifts of his peculiar consumer-demand with equally haphazard displays of imagination, his schemes being to "put it over" with the editors rather than with his public.

* * * *

This circumstance impressed itself upon me when, as a theatrical press agent for a splendidly mounted attraction, I had exhausted many of the common resources of my craft without materially affecting that barometer of success known as the box-office statement; and my employer had determined to experiment by calling in an international expert accustomed to advertising other lines of business. This gentleman, prompt to respond, pleaded unfamiliarity with playhouse conditions, but agreed to try briefly. His result was, as he feared it would be, as unproductive as my own.

Although I could judge only from externals, his mode of procedure seemed to carry about it a certain economy of time and effort and soundness of reasoning that commanded my profound respect; and presently I became persuaded that had this man persisted after his one excursion into the realm of the theater, he should have brought about material changes in time-honored method. The new light completely altered in my eyes the aspect of successful press work; and from that time on, I spent spare hours studying the huge library of advertising management where before I had been unable to find even a lucid definition of press agent.

Some things found already were part of press agent's routine, although not vested with the same importance. For instance there was consideration given to class of people to be reached. The ordinary way is tacitly to accept the entire theatergoing public—a generality like the mighty terms war and peace—as potential patronage, and let it go at that. This all is very optimistic and commendable.

Combined populations of men, women and children in Kankakee, Keokuk, Kokomo and Kalamazoo should be regarded as material for ultimate attack; but there always is one particular class, convenient, remote, rich, poor, prodigal, sedentary or particular in some respect, to which the play in question will have strongest appeal. One of Louis Mann's dramatic pleas to keep the old home and six, eight or ten commandments intact, is certain to grip the heart-strings of a declining generation, which, in any age of the world, is bound to feel a bit neglected; while the topical froth in any edition of Ziegfeld's "Follies" will pick off a few members of the same group, grown bald, lonely and desperate or merely self-indulgent, adding them, however, to its particular market, the entire leisure-loving class.

* * * *

They may say all they like about drama being a democratic muse; but in her specific examples, she maintains a well-defined caste system. Indeed, there are productions like glittering "Chin-Chin," artfully composed of universal favorites that the result may contain something for everyone; but the tendency of most plays is to become more or less insular in their subject matter, and so deserving of concentrated treatment. The circus, "Snow White," "Racketty-Packetty House," and "Alice in Wonderland" mean most to children, although Grandpa finds the little ones merest excuses for personal gratification. Grandpa automatically will be taken care of if the press agent succeeds in arousing the tots. So, often do vigorous young people, newly arrived at man and womanhood, select attractions for their fathers and mothers, who, left to themselves, might prefer something else. I should not care to handle an attraction that appeals to old people alone.

Market for a play may be selected by class, geographic distinction or income. Class, as remarked, means that group of people most interested in subject matter, and best able to appreciate subtleties of the action. Geographic selection implies convenience—trolley-lines, accommodation trains, boats and so forth, with their respective rates, all of which, together with numerous other inventions, have removed many of the old limits on radius of sale. But probably most important is income.

A theatergoer may belong to a class in virtually every way best adapted to patronage of a given attraction. He even is anxious to attend. But his income makes the price prohibitive. Specifically, a Shakespearean revival means most to a wage-earning class that is battling for education against heavy odds—long hours and short pay. To a representative of that group, revival of a given classic is a lesson in literature; and it may be the only theatrical offering he will attend in a year. Here the press agent may have his sales point and his market; but the barrier remains the price.

If practicable, he must reduce this price for availability to his class—possibly increasing his seating capacity by removal to a larger theater. Discussion of just how this is to be done belongs to another division of the subject. However, it must consider cost of production, running expenses and profit, and the price must bear comparison with prices maintained by competition. Incidentally, it may be remarked that variable rates often encourage patrons to haggle over consumer costs and, figuratively, to gauge value received as so much per pound.

A theatergoer's spending power is not necessarily stable because his earnings are fixed. Lower cost of living may enlarge his opportunities. So may accumulation of pennies saved. I am acquainted with an elderly couple, of moderate means, who make a practice of going to see a first-class metropolitan play on every wedding anniversary. The rest of the time they content themselves with movies Saturday nights in the home town.

* * * *

While admitting this variableness, it is well to inquire into conditions upon which the playgoer's earning power depends. Are they industrial, manufacturing, trade or professional conditions? Are members of the class wealthy, well-to-do, poor, single, married, young, middle-aged, old, skilled or unskilled laborers, farmers, clerks, business men, servants, factory, office, trade or professional workers; leisure class and so forth, not forgetting the importance of dividing into sex. Women count for more theater patronage than men.

Sight never must be lost of the fact that the theater is a luxury, despite the curious circumstance that playhouse prosperity often seems greatest when a country is in a state of war. There are times when, as propaganda, a play may appear an educational necessity; but, at best, the condition essentially is false. This becomes a handicap in stimulating demand.

Nothing stimulates demand as much as positive quality in the production itself. Inevitably this will noise itself about. The profession is full of stories telling how excellent plays have hung fire for two or three weeks, and then, in consequence of "walking advertisement," or direct recommendation from one satisfied person to another, caught on and developed into sensational theatrical successes. The spoken commendatory word is the most valuable press agent achievement. It meets the objection instantly, which the printed word cannot; and it has personality back of it. But, whether spoken by theatergoer or press agent, the striking sales argument counts more immediately with the body of patronage than inherent virtue in the production.

Generally speaking, play quality is an indetermi-

(*Continued on page 5*)

MADAME CRITIC

"THE Road to Mandalay" has been described as being "of the vintage of '95," old-fashioned and so on, meaning that it does not follow the up-to-the-minute methods of this season's musical comedy thinkers. It is really too bad that we have become so frightfully exacting, for the music of "The Road to Mandalay" is pretty enough to cause the production to merit a happier fate than one dares hope for. There is no denying the truth of the accusation that the story of a mythical island, with its chief characters all well known to us moons ago, with only a change of name by way of disguise, did not interest us. The Lieutenant and the Ensign, the Proprietor of the Rising Moon Tea House; Mrs. Fitzhugh, a globe-trotter; Hiram Montgomery, a retired molasses manufacurer, and Singh Poontano, Boom and Chief of Police of Rangoon, seemed to be persons we had met before, and frequently. Then there were a sufficient assortment of naval officers, tourists, sailors, natives, and so on to complete the cast. "Florodora" persisted in haunting one, as did a long list of contemporaries.

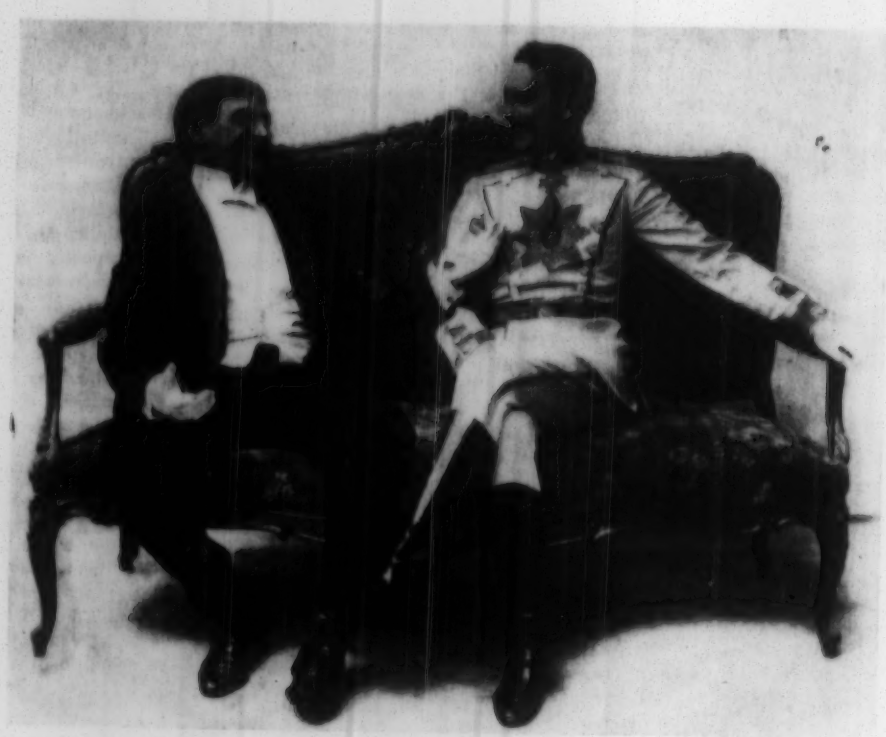
"The Road to Mandalay" was admirably sung and well staged, but it lacked one vital essential—vital because events of recent time show that without it a play or musical production must be something very fine, else no excuses will be accepted to explain its success. That one thing is *novelty*. The only novel feature in "The Road to Mandalay" was shown in the journeying of the characters in front of a picturesque drop with an enormous red sun (or moon)—maybe the moon is red on the road to Mandalay—as they jinrickshawed toward their destination while the orchestra played a catchy air with words suiting the occasion. Oh, I almost forgot, another novelty, but quite an unexpected and not altogether welcome one, was that of the prima donna going through her role from the confines of a wheel chair. A sprained ankle was the cause of this, and by refusing to allow her misfortune to cause the postponement of the opening, Miss Leola Lucey set a precedent in pluck for others.

It couldn't have been with unalloyed joy that Miss Lucey sang her role, for her foot must have pained her and her annoyance at being so restrained must have been considerable, but she played her part well and sang delightfully, and the audience didn t mind watching her wheeled about. Somewhere during the performance a dainty little dancer in making her exit, slipped and fell headlong on the stage, and for a moment we feared she, too, might have to have a wheel chair. Fortunately she was not hurt.

The one funny spot of the performance was Herbert Corthell, who was so very funny in "A Full House" that the audience was prepared for him. But, Mr. Corthell struggled so hard and so long to extract humor where there was none that several times he seemed on the verge of stopping the play and taking the audience into his confidence. Toward the close of the evening he began inserting remarks and humor of his own, which brought some laughter by way of reward, but his "kidding," "gagging" or whatever you care to call this extempore sort of libretto, told too plainly the state of his wounded feelings. I couldn't help wondering why it is that comedians accept engagements for such roles when they are perfectly aware of the limitations. Is it that they expect to build up the part themselves, or have some one else build it up; or do they think they will take a chance on "getting over," trusting to the inspiration of the moment and the receptive mood of the audience? And is it good form professionally to "josh" the play in which one is appearing—no matter how bad it may be? Perhaps I may be wrong, but to let the audience know that you are "on" to the hopelessness of extracting humor where there is none may be flattering to those out-front and may place one personally in the category of knowing what ails the play, but I wonder how the management of the production feels about such revelry. I should imagine that the producers would like to exert every effort to make the public believe they believed their play was worth putting on, else why try an inferior work on such keen people as New Yorkers? Maybe the management requested Mr. Corthell to "kid" the opera into a success, believing that honesty is the best policy, but then such frankness is rarely displayed in Broadway playhouses. I should like to hear Mr. Corthell's explanation. When the curtain fell for the last time, he turned his eyes heavenward and the corners of his mouth downward with a look of intense relief.

"I would rather be Al Jolson than be President," I heard a man remark as the immense crowd from the Sunday night concert poured forth from the Hippodrome.

"I wouldn't go across the street to hear him again," replied his companion.



JOSEPH CAWTHORN AND DONALD BRIAN,
Discovered in a Particularly Amiable Mood in "Sybil."

White, N. Y.

And so opinions differ.

It isn't everyone who cares to listen to Jolson, but the people who go to the Winter Garden do; so, if you don't like him, why, then, you needn't come around, for you will find yourself in the minority there.

Talk about your stage favorites, enthusiasm, adoration! You should have been with me at the Winter Garden a few Sundays ago when Jolson's name was unexpectedly flashed by cardboard. The expression of delight that went up was unmistakable. "Jolson!" exclaimed his adorers simultaneously as they burst into applause. When the black-face comedian, who wore his white face that night, finished with a couple of songs, those in the audience who had not gone to the Winter Garden to hear Jolson, settled back to enjoy the other good numbers scheduled, but Mr. Jolson was only beginning. He ran and jumped up and down the runway and across the stage, whooping it up with his songs and stories and confidential remarks to people he claimed to know in the audience, until the perspiration poured from his face. His audience responded as if by magic. "He's got 'em," whispered an actor to me. And so he had. And then he did exactly as he chose, sang all the songs called for by enthusiasts and made himself so agreeable and obliging that his admirers admired him more than ever, and those who didn't admire him cursed his impudence for holding the stage so long. He took up the time of several acts and kept other performers waiting in the wings as long as he pleased and then—permitted the programme to go on. It was eleven o'clock before the intermission came. After that, the audience was as tired as Jolson and the other performers came in for the dregs of its applause. But, I must say that these waiting artists accepted the situation charmingly. "He didn't do it with malice aforethought," they said.

There was one occasion, however, when the comedian did prolong his act purposely—so the story runs. One night the Howard Brothers for some reason were anxious to be last on the bill. Jolson agreed. And then he proceeded to entertain his audience for an hour and ten minutes. When the Howards at last came on the stage it was midnight and there remained only a handful of people in the auditorium, but Jolson had granted their request that they might come last.

Much interest is centered in the new Dippel production, "Princess Tra-La-La," which is at present in Washington and no doubt will soon be seen in New York. "Princess Tra-La-La" is the English title for "Hoheit Tanzt Walzer," the charming Viennese operetta, which has had such a long run in German at the Irving Place Theater and which continues to be given there once or twice a week. I journeyed down to Irving Place one evening last week and was delighted with the music and the exquisite sentiment of the story so beautifully acted and sung by Herr Christians's company. If you would enjoy seeing a wonderfully handsome and gifted young actor who plays and sings comedy and acts tragedy with equal facility, I would advise you to inspect one Hans Unterkircher. It doesn't matter one bit if you can't pronounce his name. Oh how he can act! He can make you laugh and then he can bring tears to your eyes when on his knees he watches his adored Princess Tra-La-La go forth in all her wedding finery to marry a man of rank equal to her own. The story has all the charm of "Old Heidelberg," only the man is the one who is left behind. This leave taking between the two is so charmingly acted that only a person with a heart of stone could sit unmoved as the Princess sadly passes on toward the ringing church bells. I hope they use this beautiful ending in the English version. That artist, George Marion, sat near me and it was a treat to watch his genuine enjoyment of the performance. Mr. Marion has had such an amazing record of over forty years in stage production that he could be pardoned if he were to sit impassive through the most thrilling performance ever given, but he must have a great big heart, for his interest and applause all through the evening were so spontaneously bestowed. "Why can't our boys give us this beautiful sentiment in acting operettas?" he asked. "I think it is because of the difference in racial temperament. Then, too, the Europeans' training teaches them to portray all emotions.

One reason why Viennese operettas are never the same when presented in this country is because they are made over to supply a fancied American demand, and so the original charm of atmosphere and temperament is lost, although the music and the story remain unchanged."

I caught sight of Mr. Dippel himself at the back of the house and I thought perhaps Mr. Marion might be present in his interest. If so, I feel confident that when "Princess Tra-La-La" comes to New York its success will be assured. I am wondering, however, who will be the American brave enough and clever enough to sing Hans Unterkircher's role, for so much will depend upon this feature.

MARIE B. SCHRADER.

TO MRS. FISKE

Your hands that flutter like white butterflies,
Lured by the flower sweetness of your eyes,
Have rested for a moment in mine own
That never had such benediction known;
And all of life is better and more sweet
Because of that remembered moment fleet!

EDITH BURROWS.

"And so you were a childhood companion of Junius Brutus Booth?" we asked the venerable gentleman. "And you played with him?"

"Yes," he answered, running his fingers reminiscently through the silvery locks, "I did."

"What did you play?" we pursued.

"Tag," he replied.

THE age of greatest technical skill—"virtuosity," as it is often called—is the age of greatest decay in really creative energy.—HENRY E. KREHBIEL.

Personal

ANDERSON.—Mary Anderson (Mme. de Navarro) made her reappearance on the stage on March 7 at a performance given at the Theater Royal, Worcester, England, in aid of a fund for the disabled soldiers of the Worcestershire Regiment. Miss Anderson played her original character in Gilbert's one-act drama "Comedy and Tragedy," and was supported by Messrs. Basil Gill, Ben Greet, J. H. Barnes, and Mrs. Arthur Carlton.

CUNNINGHAM.—Guy Cunningham, who was recently seen with E. H. Sothern in "Lord Dundreary," writes the MIRROR from Montreal that he has

STEWART BAIRD,
Who, in the Part of Captain Paul Petrow, Helps to Make "Sybil" a Popular Entertainment.

joined the Princess Patricia's Canadian Light Infantry, Fifth Overseas Company. This regiment is a re-inforcement of the Fifth Company of the original "Princess Pats," which was almost wiped out in the early days of the war. Mr. Cunningham's career on the stage includes engagements with Winthrop Ames, the late Charles Klein, F. R. Benson, Ben Greet, Fred Terry, Julia Neilson, and George Arliss.

DE NOVELLIS.—Antonio de Novellis, the musical conductor, celebrated the fiftieth anniversary of his career March 13. Signor de Novellis, who is now directing the orchestra of "The Road to Mandalay" at the Park Theater, made his debut as a young boy and was conductor in Salerno, Italy, before he was twenty. He made his first American appearance in 1876 at the South Broad Street Theater, Philadelphia, then known as Kiralfy Brothers' Alhambra, as conductor of Max Strakosch's production of "Faust." Since then he has been identified with a number of successful musical productions, including "Olivette," "The Oolah," "The Lion Tamer," "Erminie," "The Fencing Master," "Foxy Quiller," "The Madcap Princess," "Dolly Dollans," and "The Chocolate Soldier." During the early part of his career in this country he produced in English, in association with S. Behrens, "Aida," "Carmen," and other grand operas.

HINRICHS.—When James K. Hackett chose Gustave Hinrichs to supply the orchestral accompaniment to his "Macbeth" production, he furnished another evidence of the sincerity of his purpose. Mr. Hinrichs is known the country over as a distinguished musical director and composer. In arranging his orchestra for the "Macbeth" season, he not only dwelt earnestly on selecting first-class instrumentalists, but exercised fine discrimination in the grouping of the musical numbers. His Scottish numbers splendidly accentuated the dramatic atmosphere of the performance. Mr. Hinrichs conducted the first productions in New York of the operas "Cavaleria Rusticana," "I Pagliacci" and the first performance in English of "Lohengrin." He was conductor at the Metropolitan Opera House from 1903 to 1909. He has directed the orchestras of fifty-three comic opera productions, and was for four years the conductor of "Ben Hur," under the management of Klaw and Erlanger.

HARTLEY.—J. Randolph Hartley, who is traveling in advance of Florence Roberts in "The Eternal Magdalene," was the subject of an interesting interview by Sara Farrar in a recent issue of the Denver *Rocky Mountain News*.

"He and Arthur Nevin," writes Miss Farrar, "wrote the only American grand opera that has ever been produced in Europe. It is a far cry from the Broadway theater to the Royal Opera of Berlin, but Randolph Hartley made this flight in fifteen years from the time he and Henry Houseley produced "The Juggler," his first opera, at the Denver playhouse. Soon after that occasion Mr. Hartley sought to try his wings in a wider sphere and went to New York, where he became associated with Harrison Grey Fiske on the staff of THE DRAMATIC MIRROR. Mr. Hartley comes from a line of literary people. His grandfather was the publisher of Graham's Magazine, one of the first publications of its kind in this country. It was Graham's Magazine that brought out the works of Edgar Allan Poe. Mr. Hartley's exquisite verses attracted notice and were set to music by Ethelbert Nevin, who was writing a song cycle, "The Quest," when he died, the words of which were furnished by Randolph Hartley. It was then that Arthur Nevin and Mr. Hartley began to collaborate and their grand opera, "Poia," with its poetic and imaginative libretto, was the most conspicuous result.

MCCARTHY.—London papers are calling attention to the fact that Justin Huntley McCarthy, author of "If I Were King" and "The Proud Prince," is about to re-enter the ranks of the playwrights with a new drama called "The O'Flynn." As a matter of fact the play was written in 1910. It is described as "fashioned out of certain adventures of Claude Duval."

NOVELLO-DAVIES.—Mme. Clara Novello-Davies, well known in England and this country as a teacher of singing, has arrived in New York and will open here a school in singing and voice culture. It is her plan to establish an academy of fine arts which will draw together the best material from the art centers of the world. She formerly conducted schools in London, Kent and Cardiff. Mme. Novello-Davies will be represented in America by Laura D. Wilck.

ROSTAND: "'Chantecler' never had a scenario; nor have I in all my days. Compose a plan, pen in hand? Make out a programme of work to be performed? That wouldn't be writing a play; it would be plying a trade, fulfilling a duty. When its idea is conceived I see it. Not only does it come to me in outlines, but also in its essential details. When my scenes are sketched out, I go over them carefully, one by one. The scene I am working on takes definite form in my mind. It is very minute. I wait and wait for what I call a 'state of grace'—that is to say, the moment when what I have thought can be written."

TAIT.—Nevin Tait of the Australian firm of J. and N. Tait passed through New York March 7, en route to Sydney with an English company to produce "Peg o' My Heart." The production will be staged by E. W. Morrison.

WILKINSON.—Norman Wilkinson, an English scenic artist, best known in this country as the designer of the settings and costumes for Granville Barker's revival of "A Midsummer Night's Dream," sailed for London, March 11, on board the *Rotterdam* to enter the British Army.

WARDE.—An entertainment in honor of Frederick Warde, the actor, will be given Tuesday night, March 21, in the Brooklyn Academy of Music. The programme will include a scene from "As You Like It"; a playlet, entitled "The Return of Shakespeare," acted by the Girls' High School Dramatic Society of Brooklyn, and a group of dances from "A Midsummer Night's Dream."

A NEW ERA IN PRESS-AGENTRY

(*Continued from page 3.*)

nate thing. A trained playwright usually knows when he has told his story dramatically; and the producing staff knows when it has provided adequate mounting. But with economic and other extraneous conditions in a state of constant upheaval, no one may foretell accurately the probable reception of theme and subject matter.

Metaphysicists have their own definitions of quality; but, in the broad world of the theater and certainly from the press agent's standpoint, there is but one final statement of the case: The dollar is the touchstone. A good play draws money within reasonable time for the public to become aware of its presence; an attraction that does not draw money has something the matter with it. It is presented now as being apropos; if it is not apropos, it is not adequate now, although it may splendidly be devised to meet some future state of affairs. Either some revision must be made to create that fitness, or the production permitted to run haltingly on or yet be discarded altogether.

While there is but one bad in this immediate sense—a play which fails at least to pay its way, there are several grades of good; I believe scholars add better and best. Not long ago I was in a group of newspapermen who had chanced upon Willard Mack, actor and playwright. Mr. Mack, in making a certain point, echoed a common declaration: "If I have a good play, I don't care a continental what the press thinks!" And then he pointed out the loophole in this seemingly-daring speech. "I don't care what the press thinks," he said, "because if I have a *good* play, the press is bound to be with me." Nothing succeeds like success. And there is no getting away from the fact that money received carries with it the air of success. It is to the circulated reports of huge receipts made during the original New York engagement of "Within the Law" that John McMahon, publicity man who guided the later tour of Margaret Illington in that play, at-

BLANCHE YURKA, *White, N. Y.*
Who is Playing with E. H. Sothern.

tributed much of the phenomenal success of his company. He surrounded it with an atmosphere of gold.

* * * *

Allowance of time must be made for quality to assert itself. With silks and satins the tentative buyer may examine the goods before accepting them; the playgoer, in a measure, has to buy a pig in a poke, knowing in advance only the testimony of the press or of a more venturesome friend. It is during this period, when the question of quality is held in abeyance, that the press agent may accomplish some of his best work in helping the public to make up its mind.

Intrinsic quality seems a comparative thing. If the standard of quality established by the general run of productions, lately has been higher than the average, the present production will have added difficulty in living up to the record; conversely, a run of inferior attractions will make even a slightly better one seem relatively good. But, patronage always is discouraged by prolonged inferiority, so the improved offering must persist over-long in order to win it back again. Many a manager of a good stock company has been compelled to live a hand-to-mouth business existence because his indifferent predecessor has permitted trade to run down.

Real quality of some sort, is the only reliable aid to the press agent in securing results. He may get his patrons into the theater through misrepresentation; but no space need be wasted to amplify the business axiom that misrepresentation ultimately never pays.

Generally, before having my experience with the international expert, I had been content to make two points: name of the attraction and where it was located. These had accomplished the purpose of better business because my employer already had established probable quality and positive convenience. So two excellent sales points had been provided before I began; and the truth came home to me of that old saying that "the good show makes the good agent."

Now I realized that under other circumstances I might have been called upon to work without this splendid start, and that the rule, which doubtless would work both ways, would make me an inferior agent for a poor attraction. This condition advertising managers are taught to meet by creating a sales point where none has existed before; and, if the employer declines to admit this innovation, to seek another job. Thus part of successful press-agentry seems to be careful selection of one's employer.

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'The Mirror,' the Representative Dramatic Journal of America."—*London Pelican.*
"Our Authoritative Contemporary, "The Dramatic Mirror."—*New York Life.*

SHAKESPEARE IN COURT

At last the great literary question of many years standing is to be "settled," in court. Did SHAKESPEARE do it, or was it BACON? Explicitly put, the litigation is this: Colonel GEORGE FABYAN, *et al*, set up that WILLIAM SHAKESPEARE was a "faker." Thereupon, WILLIAM N. SELIG, of moving picture fame, demurs and comes before Judge RICHARD S. TUTHILL of the Circuit Court Bench, of Chicago, County of Cook, State of Illinois, ss., and asks for an injunction restraining the said FABYAN, *et al*, from "defaming" the name of the Avon Bard. Judge TUTHILL grants the injunction. He wants the case settled, legally, for his own peace of mind, and for the benefit of generations now living and those to come. FABYAN will fight the case all the way from Lake Michigan to the United States Supreme Court.

Colonel GEORGE FABYAN is one of "them rich fellers" with a string of business from New York to Chicago. He has three Summer homes in Lake Geneva, Wis., a suburb of Chicago, forty miles away as the railroad runs. At these various homes Colonel FABYAN has a menagerie, all in captivity, and an aggregation of reptiles, insects, bugs of all bugland, and a bunch of laboratories. He is a researcher, likewise. He also has a factory for making and turning out all sorts of sounds and noises that can be heard for miles. He is, as well, a wave producer and if anybody throws a monkey wrench into the cogs of the producer, Colonel FABYAN will keep up the noise by manipulating his own lungs.

Now this is the very type of man to settle the question as to who wrote SHAKESPEARE. The more bugs a man has the more is he likely to prove that SHAKESPEARE was a "faker," and that FRANCIS BACON was a playwright. Colonel FABYAN announces that he and his staff have "discovered things in SHAKESPEARE's works that will stagger the world"—quote from the Colonel's advance notices. "Sure, Mike"—quote from the hoi polloi. Hence these bugs. The more "buggy" a man is, the more "things" he discovers, whether the "things" are from Stratford or Lake Michigan, or Lake Geneva.

So, as previously stated, the "great question" is in court. It will be dragged, pulled and hauled to the apex of the highest judiciary of the land, including the "bugs," and when the question is finally adjudicated upon, and FRANCIS BACON is declared to have been the man who wrote SHAKESPEARE, Colonel FABYAN will take his place somewhere on the pedestal and open his exhibit of "bugs." And then the Colonel will go on the road as a BACON press agent and add to his fame, which already is established on wealth and bugs, and his name will go down the corridors by leaps and bounds.

Hear ye! Hear ye! All of the courts between Chicago and Washington are now in session. Enter Colonel FABYAN with his train of coyotes, hyenas, reptiles and bugs.

BOOK NOTES

THE MIRROR has received the new catalogue of plays issued by Sanger & Jordan, Empire Theater Building, New York City. The latest issue is of March 1 and is probably the most complete as well as the most valuable play catalogue in existence. Aside from its neat typographical appearance, it is a peculiarly attractive pamphlet to any one interested in the stage on account of its large list of casts handled by Messrs. Sanger & Jordan as authors' representatives and owners. In each case the original cast is given with all necessary information, and an extensive index affords ready means for tracing the desired play by title. The catalogue of 187 pages is of interest in the first place to stock managers, but of almost equal interest to schools, dramatic clubs, churches and amateur organizations generally. Special rates are made for this class of theatricals. The royalties for amateur performances are $50 for most of the dramatic plays, with an added security fee of $25 and an office fee of $1, a total of $76, of which $25 is returned on the return of the play and parts. On musical plays the royalty ranges from $50 to $100, with a security fee of $100, which is returnable. The rate is the same for each performance. The catalogue will be sent to amateur organizations on payment of 50 cents.

ATTENTION, MINSTRELS!

IOWA FALLS, IA., Feb. 28.

Editor DRAMATIC MIRROR:

SIR.—Time eliminates many from the ranks of the theatrical profession as well as from other walks of life, and I wonder if any of those who were with W. S. Cleveland's Consolidated Minstrels while touring this part of the country are still in the business. Among those with this organization were Billy Emerson, Barney Fagan, Hughey Dougherty, Lou Schoolcraft, Griffin and Marks, Fields and Hanson, Signor Benedetto, and the Famous Crags, eight British acrobats. Wonder if any of the MIRROR's readers recall some of the songs sung by this attraction, including "Swinging in the Grape Vine Swing," "Listening to the Wild Bird Sing," "My Nellie's Blue Eyes," etc. This was a quarter of a century ago and co-existent with the Wilbers singing the Grand Duchess and the days of "Natural Gas."

FRANK E. FOSTER.

DRAMATIC MIRROR'S ANNUAL

(*Richmond, Va., Times-Dispatch.*)

The thirty-eighth annual of THE NEW YORK DRAMATIC MIRROR is one of the most attractive numbers issued by that publication. The contents are interesting to player and playgoer alike, and typographically the issue is up to the best of the art.

THE DRAMATIC MIRROR is the acknowledged advocate of the profession of the country, and, first of all, for the uplift of the drama. It has the largest circulation of any theatrical publication in the United States. It is also the post office of the profession.

ENGLISH ACTOR TALKS BACK

Explains Attitude of Himself and Compatriots, Why They are Not in the Trenches

Editor DRAMATIC MIRROR:

DEAR SIR.—My attention has been drawn to a letter that appeared in a recent issue of your paper from Capt. Peter R. Barrett, late of the Oliver Morosco "Peg o' My Heart" company and now of the British war office. In this letter Capt. Barrett urges English actors to forsake "the lure of the dollar and the glare of Broadway" (wonderful phrases when written on the other side of the water) and come home to enlist under his personal supervision.

While I have no doubt that Capt. Barrett was actuated by nothing but patriotic motives in writing this letter, it is nevertheless one more instance of an Englishman cutting his countrymen's throats. Capt. Barrett, an ex-officer in the British Army, a man of no responsibilities and of independent means, was attracted by the "lure of the dollar" for eighteen months after war broke out and only went home when his engagement came to an end. Let Capt. Barrett be well assured that Englishmen who have not been able to respond to the call of their country will not be moved by any battlecry of his.

Lord Derby's figures, as recently quoted in every New York paper, show that when every conscripted man has been enrolled—93 *per cent.* of the British army will be volunteers—and towards this the English stage *has contributed more men pro rata than any other branch of the community.*

Is it not only fair to assume that that proportion holds good among the English actors now in this country? And if it *does* hold good—if there are only seven per cent. of men whom their country consider eligible, is that very much among the few hundreds who are here, and were not the remainder justified in staying out of the firing line when their own government has not ratified their decision?

It is easy for men like Capt. Barrett to talk—they have lived and breathed of England's glory and greatness—their lives were part of it; but with many of us it was no more than an ideal. Our England was the English stage with the sordid poverty of the province—the closed wall with London—the institutions dignified by the name of theatrical agencies where the competent and the ambitious hung around for hours whilst the manager took the prettiest of the half starved waiting chorus girl to lunch. That's what we are afraid of—not Germany, but England.

The conditions that took us out still exist. If the war lasts long enough by grace of America or by command of our country (for when the command comes to all we shall honor it as justified) we may be able to feel our responsibilities and go back—but that time is not yet. Month by month and week by week since the war broke out, unknown Englishmen have been going home unnoticed in their departure, unheralded in their arrival. They needed a little while to pay their debt, provide for their wives, their children, their mothers or their sisters, but in turn they go.

Lo those Americans (there are not many) who raise the question, "Why aren't you in the trenches?" I would say look a little nearer home. In a deservedly popular actor's club a notice was recently put up calling for naval volunteers. The notice has been up some time, as a result of which seven men have put their names down as being interested and only two as being willing to train for two weeks in every year! And yet I will venture to say that out of hundreds who passed it by there were the few who would not hesitate to sneer at the English actor who wished to set his house in order before risking his life, his career, and more than all, the welfare of his dependents. Some of us are also anxiously awaiting the first parade of the actor's regiment to be organized from another actor's club, and again some of us would like to know how many American actors served in the Spanish-American War as compared with the number of English actors who were in the Boer War, a campaign of more or less equality.

I hold no brief for the bounder Englishman—the man who comes over—gets a salary beyond his wildest dreams and then curses the country because it elects to call a whisky and soda a Scotch highball and eat its celery before instead of after its dinner. Equally I despise the American who can see no farther than Forty-fourth Street. If only a few Englishmen would see there is a world outside England and a few Americans would admit that there is good outside America there would be an end to the petty frictions that go far to spoil the good friendship that exists between the vast majority of good fellows from both countries.

I would like to sign my name to this but it is better to be thought a "slacker" than to admit that engagements are a necessity!—(*London dramatic papers please copy.*)

X. Y. Z.

MARRIED

C. E. Oelrich well known in stock circles as a scenic artist and technical director, was married to Miss Anna Mae Conn, of McPherson, Kan., at St. Louis, Mo., Monday, Feb. 21. The news was a surprise to his many associations, as it closely followed the granting of a decree of absolute divorce by the courts of Missouri to Mr. Oelrich, from the well-known stock character woman, Anna E. Forshner. The present Mrs. Oelrich is a non-professional. Mr. Oelrich is in his second year with the Park Opera company and the Players at the Park Theater, St. Louis.

Alexander Bush, of New York city, and Gladys Marshall, of Terre Haute, Ind., now playing at the Lois Theater in Terre Haute, were married March 9 at Brasil, Ind., by the famous "marrying squire," George E. Law.

DIED

EMMETT.—Hildred Emmett, wife of Hugh Emmett, died at the American Hospital on Feb. 29, following an operation for appendicitis. Hildred Paulson was married to Mr. Emmett in Seattle Wash., when Mr. Emmett was conducting the Empire Theater. Shortly after his marriage Mr. Emmett returned to his ventriloquial work, and introduced his wife in his turn. Mrs. Emmett was thirty-six years of age. She is survived by her husband and a daughter, Marietta. Burial took place in Chicago.

DOUCET.—Eleanor Grace Doucet died Feb. 26 at her home, 1205 College Avenue, Indianapolis. She is survived by her husband, Theodore Doucet.

MADAME MARIE DIRO MARION, prima donna of the Metropolitan Opera company in New York during 1887-88, died March 2 from acute pleurisy at her home, 7,761 Normal Avenue, Chicago, in her sixty-fifth year. She removed to Chicago twenty-seven years ago and taught voice culture.

EDITOR'S LETTER BOX

[Correspondent's asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in THE MIRROR's letter-list or forwarded to their private addresses if on file in THE MIRROR's office. Questions regarding private life of players will be ignored. **No questions answered by mail.**]

L. L., Birmingham, Ala.—There is a Nola Film Company located in New Orleans, La.

J. R. D., Boston.—We do not know where Marie Burroughs is at present.

BERTHA STEINER, 'Frisco.—We have no address for Walter W. Bossford.

ROSE JAMOWITZ, Hollywood, Cal.—Address Valerie Bergere, see Vaudeville Dates Ahead.

R. B. HOWARD, Brooklyn.—Agnes Elliott Scott is appearing in vaudeville. We do not know where the other players are.

H. C., Detroit.—A reader informs us that Corinne Cantwell is with the Empire Stock at Salem, Mass.

E. E. V., Pittsburgh.—We regret that the synopsis of the scenes for "In the Palace of the King" is not given in our cast.

C. O. X.—We regret that we cannot give you information concerning George Edward Reed. We do not know where he is at present.

H. M. J., New York city.—The last address we had for Edward Van Sloan was with a stock company at Newark, N. J. (2) We have used photographs of Mabel Brownell from time to time.

"ENQUIRING SUBSCRIBER."—William E. Sheridan was born June 1, 1839, in Boston, Mass. He made his professional debut March 15, 1858, as Robin in "Town and Country" at the Howard Athenaeum, in his native city.

F. E., Washington, D. C.—We do not know where Ida Hamilton is, and we have not published a picture of her. Last August we heard that Miss Hamilton would appear in pictures, but we have not learned the name of the company she joined.

HARRY PERLIS, New York city.—J. E. Gardner had the leading role in "The Chocolate Soldier" when it was produced at the Lyric Theater, New York city, on Sept. 13, 1909. (2) We have not the name of the musical director with the original "Merry Widow" company.

F. J. S.—Arthur Aylesworth is still in "Rolling Stones." (2) We do not know where James Powers is. He recently brought suit against Joseph Cawthorn to prevent him from singing "I Can Dance with Everybody But My Wife." Mr. Powers claims that the song is his. Thank you for the information you inclosed.

J. W. MACD., Germantown, Pa.—We do not know where Victor Sutherland and Fay Cusick are at present, or where you may obtain pictures of them. (2) William Ingersoll is playing in "Experience," but not the company that is now in Chicago. You can find the route for "Experience" in the Dates Ahead column.

E. FLOWER, Brooklyn.—We cannot answer your question regarding Mabel Brownell and Clifford Stork. It is clearly stated at the head of this column that questions of a personal nature will be ignored. (2) We are unable to locate most of the people you ask for, as they have left the stock company at Newark. (3) R. Leigh Denny was with the Manhattan Players at Rochester, N. Y.

P. F. P., Chicago.—Most of the people you wish to locate can be found in either the Dates Ahead list or in the Vaudeville Dates list. Elsie Janis is in vaudeville, Margaret Illington is touring in "The Lie," Raymond Hitchcock is in England, Jeanne Eagles is touring in "Outcast," Julian Eltinge in "Cousin Lucy," the Howard Brothers in "The Passing Show of 1915," Peggy O'Neil will soon be seen in a new play, Hattie Williams will soon play in vaudeville, and Constance Collier will head a stock company.

SUBSCRIBER, Windsor, Ont., Can.—Julie Herne began her stage career with her father in "Shore Acres" and "Sag Harbor." She afterwards played in "Home Folks," "The Prince of Sudia," starred in vaudeville in her own playlet for three seasons, was leading woman in "Bought and Paid For," and was with John Mason during 1912-13. She was leading woman at the Washington Theater, Detroit, is the author of and produced "Richter's Wife" and "Managing Sylvia." (2) We have not a list of plays that Jane Houston appeared in. (3) Chrystal Herne will undoubtedly be seen in a new play soon.

SAYS "PAY DAY" IS HIS STORY

Tom Davies Finds Similarity in Theme of Play and Tale "Man Pays—Sometimes"

Tom Davies, a vaudeville actor, who devotes his spare moments to writing short stories and sketches under the name of Rutherford Davies, has requested Courtland H. Young, editor and publisher of *Young's Magazine*, to take legal steps to protect the copyright of his story, "The Man Pays—Sometimes," which he alleges is now being presented in dramatic form as "Pay-Day."

In a letter to THE MIRROR from Des Moines, Iowa, where he appeared in his own vaudeville sketch, "Checkmated," Mr. Davies writes:

"I have just read an article describing 'Pay-Day,' now appearing in New York. Last Summer I wrote a story which appeared in *Young's Magazine*, called 'The Man Pays—Sometimes.' It was the tale of a faithless lover, who was enticed to an apartment in San Francisco by a woman who had returned from hospital service in the Philippines. At quarantine she was held for medical examination, but escaped. Accidentally she saw her old flame, enticed him to her room, and after an evening together, 'phoned for the officers. Then she disclosed her leprous condition and announced they would go together to a lonely island in the Pacific.

"This story at the time made a strong impression and I had numerous requests for its reproduction in film form. These I refused on account of the custom of giving no credit to authors. Now I find that two absorbing minds have 'unconsciously assimilated' the story and present it as an original work."

"Pay-Day" was originally known as "Her Price," a melodrama in three acts by Lottie M. Meaney. It was presented in Philadelphia and other cities with Emma Dunn in the leading role. When it was produced recently at the Cort Theater it was announced as a "talking motion picture play," and the name of Oliver Bailey appeared on the programme as co-author with Miss Meaney. The play, now current at the Booth Theater, is being advertised as a "satire upon motion pictures."

JOSE COLLINS SAILS

To Play Leading Role in Musical Version of "Prisoner of Zenda" at Daly's Theater, London

Jose Collins sailed March 11 on the *Rotterdam* for London to assume the leading feminine role in a musical version of Anthony Hope's play "The Prisoner of Zenda," to be produced at Daly's Theater. Contracts were agreed upon last week between M. S. Bentham, representative of Miss Collins, and Robert Evett, manager of Daly's.

Miss Collins was last seen on the New York stage in "Alone at Last" at the Shubert Theater. She retired from the cast some weeks ago to play a motion picture engagement in "The Light That Failed." Last season Miss Collins was featured in "Suzi," a Viennese operetta which Lew Fields presented at the Casino Theater. In this production Mr. Evett sang the tenor role. At the close of the season Mr. Evett went to London where, upon the death of George Edwardes, he assumed the management of Daly's Theater.

Other Americans who are at present appearing in London include Raymond Hitchcock, Joseph Coyne, Ethel Levey, Laura Guerite, Jack Norworth, and Shirley Kellogg.

VAUDEVILLE BENEFIT FOR FUND

The annual vaudeville benefit for the Actor's Fund will take place at the Century Theater on Sunday evening, March 19, under the direction of A. Paul Keith, E. F. Albee, and Martin Beck. The programme will include Mitzi Hajos and Tom McNaughton, Nora Bayes, Kitty Gordon, and Jack Wilson, Joseph Santley and The Magazine Girls, from "Stop! Look! Listen!"; Dolly Sisters, Melville Ellis and Irene Bordoni, Nat Wills, Will Rogers, Belle Storey, Henry Lewis, Jack Hazard, Paul Gordon, and Fred Niblo, who will act as master of ceremonies.

SHAKESPEARE ENTERTAINMENT

An entertainment in commemoration of Shakespeare's birthday will be given by the Professional Woman's League on Easter Monday, April 24th, in the ball room of the Biltmore. Featured in the programme will be selections from Shakespeare's plays in living and talking pictures, with settings and prominent casts. There will also be a ballet, a grand march and a costume ball.

The proceeds from the entertainment will be divided between the Actresses' Emergency Fund and the building fund for the Professional Woman's League clubhouse.

WHERE IS JESSE WILLINGHAM?

Mrs. Ella G. Hall, of No. 2346 Waverly Street, Oakland, Cal., writes THE MIRROR for news of her son, Jesse Willingham, an actor. She has not heard from him for over a year. At that time he was playing in New Orleans as a member of the "Alma, Where Do You Live?" company. Any information addressed to Mrs. Hall as above will be gratefully appreciated.

DRAMATIZE "BILLY FORTUNE"

William R. Lighton's "Billy Fortune" stories, originally published in the *Saturday Evening Post*, have been dramatized by Clinton Stuart. The comedy will be produced soon.

ACTORS TO BE UNIONIZED

Equity Association Votes to Join American Federation of Labor—Managers to Fight Affiliation

As a result of the meeting of the Actors' Equity Association, held last Friday afternoon in the Hotel Astor, at which the members by a unanimous vote went on record in favor of joining the American Federation of Labor, the United Managers' Protective Association has begun steps to enlarge its organization in order to offset the proposed affiliation. It is expected that the United Managers will enlist nearly every manager in the country and it is likely that all differences in the future will be adjusted by an arbitration board, consisting of the heads of the Federation of Labor and the Managers' Association.

The action taken last Friday, which was exclusively predicted in THE MIRROR two weeks ago, indicates that at the annual meeting of the Equity Association in May the resolution will be officially confirmed, and that thereafter actors belonging to the organization will carry union "cards."

Francis Wilson, president of the association, opened the meeting with an outline of the proposition to be voted on. He was followed by Fred Niblo, who spoke for the White Rats Actors' Union; Job Hedges, who talked upon the legal aspects of the proposition; Thomas Wise, Milton Sills, and Wilton Lackaye. Edwin Arden read an article written by him and published in the March issue of *Equity*, the official organ, and there were short talks by Frank Mills, William Harrigan, and Jay Wilson.

"Hitherto actors have refused to organize for their own protection," said Mr. Wilson, "giving as an excuse that theirs was an artistic profession, and that it was beneath the dignity of an artist even in his own protection to employ the methods of the mechanic. That was all very well at a time when few classes of people were organizing and there was but little need for protection as a profession, but at this particular time and period, when all classes, that is, artists and artisans and professors, are organizing for protection, even the actor has at last, thank God! his protective association. So that there is no need to hide our dignity, our artistic dignity, which has given way to necessity.

"Are we any less important as a profession, as a people, than the stage mechanics? They took the dare, and they have now equitable contracts. Are we any less important than the musicians? Are we not more artistic? Are we not more temperamental? Are we not more hysterical than musicians? Yet these temperamental and hysterical musicians, from the snare drummer up to Paderewski, took the dare and they now have equitable contracts."

Mr. Niblo called attention to the advantages which the musicians had derived by affiliating with the American Federation, and proceeded to tell how, sixteen years ago, George Fuller Golden organized the protective association known as the White Rats.

Mr. Hedges spoke on the power of organization and its attendant responsibilities. He drew great applause when he said: "If I didn't believe in your cause I wouldn't be here."

Mr. Lackaye answered an objection to affiliating with the Federation he had often heard. Should artists ally themselves with mechanics and tradesmen, was a question often asked him by his professional friends.

"I know a great many mechanics and tradesmen," said Mr. Lackaye, "and they are very much cleverer and much more intellectual and better read than most of the men who advise us to keep such a close eye upon our art as not to associate with organized labor."

Mr. Sills gave a forceful address upon the need of labor affiliation.

"Our association has been in existence three years," he said. "During that period we have rectified abuses, arbitrated cases, recovered money; but our main object—an equitable contract—remains unachieved. We have used every means, polite and diplomatic, to get the manager to accept our contract. They admitted the fairness of our demands, but refused to accede to them. What we have achieved so far we have attained by moral force, but moral force can only go so far.

"Has not the secret of power been discovered by others? The humble bricklayer, who gets as high as $5 an hour, has solved the problem. The engineer has solved the problem—they have affiliated with organized labor. From a membership roll of less than 200,000 in 1881, organized labor has spread until it numbers 2,000,000, representing the interests of at least eight or ten millions of our population. Two million Americans can hardly be classed as fools! They have discovered the secret of power.

"Other bodies of actors have discovered the same secret. They have had to organize. There is the Artists' Federation of England; there is the International Artists' Lodge of Germany, and the White Rats Actors' Union dates its success from affiliation with organized labor.

"The chief argument one hears against unionism is that it interferes with your liberty. In answer to this, we have the assurance that if we joined federated labor, the Actors' Equity Association would be guaranteed absolute self-government and local autonomy. It is impossible for one union to call out another union without its consent, or the order of its council, or its president. You could not be called out except by the officers you yourselves elect.

"The stage hands and the musicians have organized under the banner of federated labor, and we all know how successful they have been through the establishment of 'the closed shop.' It is up to the actors to make themselves equally powerful and successful."

Interest in the idea of labor affiliation was shown by numerous applications for membership made Saturday throughout the country. E. H. Sothern sent an application for life membership from Pittsburgh.

The meeting was one of five, the others being held in Boston, Chicago, Philadelphia, and Los Angeles.

HOSPITAL FOR ACTORS

Dr. Max Thorek Plans Institution for Exclusive Treatment of Theatrical Patients

Dr. Max Thorek, surgeon-in-chief of the American Theatrical Hospital, Chicago, is planning to found a hospital which will be for the exclusive treatment of theatrical patients. It is planned to treat indigent members of the amusement world without compensation, and when necessary, furnish transportation to and from the institution.

Dr. Thorek is the Actors' Fund physician in Chicago. While recently in New York he visited the Actors' Fund Home on Staten Island and addressed the resident guests upon the need of a hospital for the exclusive use of the theatrical profession. He stated that he was exerting every means in his power to have such an institution speedily opened and endowed.

JEWISH PRIZE PLAY CONTEST

The Bureau of Education of the Jewish community of New York city, desiring to encourage the development of a dramatic literature, written expressly for Jewish children in America, announces a prize contest for juvenile plays.

Manuscripts may range from one-act pieces to five-act dramas. They may be Biblical, post-Biblical, or modern in nature, and deal with any phase of Jewish life or character. The subject matter may be original or use may be made of legendary and historic material available. The plays may be written for children between the ages of six and sixteen, and should be suitable for presentation either at festivals or on general occasions.

A prize of $100 will be awarded for the best play or playlet. Contributions should be addressed to Play Contest, Entertainment Department, Bureau of Education, 356 Second Avenue, New York.

CORRIGAN TO PRODUCE PLAY

Emmett Corrigan has purchased the rights to a new play from Madame Berton, widow of the late Pierre Berton, who wrote "Zaza" and other plays. Mr. Corrigan will give the drama, which is called "The Jewel King," a Spring production.

TO PLAY IN GRAND OPERA

Eleanor Painter Receives Offer to Appear With Chicago Company

Eleanor Painter, prima donna of "The Princess Pat," which is now being presented on tour, has received offers to appear in Chicago in grand opera. Chicago, it is said, will have two rival organizations next season, and both factions have made offers to Miss Painter.

Miss Painter's contract with John Cort has one more year to run. It is said that she wants to drop musical comedy and return to opera. Before appearing on Broadway in "The Lilac Domino," Miss Painter appeared in grand opera in Germany.

NEW FRAZEE PLAY

"Everyman's Castle" by William Anthony McGuire to be Produced

H. H. Frazee, who has not made a production since "Sherman Was Right," will renew his activities on March 20 at Atlantic City with a new play entitled "Everyman's Castle," by William Anthony McGuire.

In the cast are Wilton Lackaye, Kitty Gordon, Emily Ann Wellman, Cyril Scott, Effingham Pinto and Kathleen Clifford.

TEACHERS IN "TWELFTH NIGHT"

The New York City Association of Teachers of English will give performances of "Twelfth Night," Saturday afternoon and evening, April 8, at Stuyvesant High School, East Fifteenth Street, as its contribution to the Shakespeare tercentenary celebration. The Granville Barker version of the play will be used. The parts will be taken by members of the association and others connected with the New York schools, under the direction of Grace Griswold, of the Washington Square Players. Part of the scenery is being designed by the New York School of Fine and Applied Arts.

BARNES WRITING COMEDY

T. Roy Barnes, leading comedian of "Katinka," is writing a new comedy called "Laughing Gas."

ON THE RIALTO

Following is a letter from Henry Edwardes, a former actor, now engaged in the real estate and insurance business in Boston, which may be of interest to members of the profession:

"Having been a member of 'the profession' for thirteen years, and escaping while I still had youth and ambition, and yet, once in a while, taking great pleasure in looking over my old scrap books, I came across the other day a parody on 'The Old Sexton':

"Nye to a trap that was newly made,
Leaned the second old man on the property spade,
The stage was set and he paused to wait
The audience at the open gate;
A relic of by-gone days was he,
And his wig was as dirty as dirty could be,
And these words came from his lips so thin,
'They'll never come in—they'll never come in.'

"I do not know the author or what the receipts were the night this was written, but I am afraid empty benches were the rule then as they now are—and the movies were unknown. HENRY EDWARDES."

♠

It is an incontrovertible fact that the beginner at cards always wins the first few hands. By the same rule, John Charles Thomas, notwithstanding the fact that he violated every approved principle of good salesmanship by naming the defects of his article to the prospective buyer, sold his Overland Special in the brief space of an hour.

A few days ago Mr. Thomas was informed that "Alone at Last," was to go to Boston. Since a four cylinder Overland can not be tucked into the corner of a suit case like a certain diminutive rival, Thomas decided to sell it. A friend in the automobile business secured him a prospective buyer, and Thomas, who is merely a singer, began selling his car by stating that the oil pan rattled, and one of the spark plugs had a perverse habit of missing fire, otherwise the machine was thoroughly reliable.

Nothing daunted, the prospective buyer took the front seat and requested Thomas to drive him around the park. To prove his assertion that the ash pan rattled, Thomas hit every rut between 59th and 110th streets, but the pan refused to rattle and the buyer only complimented him on the easy springs. Moreover the spark-plug sparked in decorous harmony with the rest of the plugs. The result was that Thomas sold the car in spite of every effort to depreciate it, departed with a fat check and a strengthened conviction in the old proverb that honesty is the best policy.

♠

A group of men, headed by William K. Vanderbilt, Clarence Mackay, and Otto H. Kahn, will guarantee Sir Herbert Tree's Shakespearean season to the extent of $50,000.—*News item.*

(With apologies to Eugene Field.)

Vanderbilt, Mackay and Kahn one night
Sailed on the theatrical sea;
To foster the drama with all of their might
Was their only aim to be.
"Where are you going, and what do you wish?"
Managers asked the three.
"We have come to fish for the foreign fish
That live in this beautiful sea;
Nets of silver and gold have we!"
Said Vanderbilt
Mackay
And Kahn.

The managers laughed as managers do
When there's not very much to lose
And they cried to the three "with your plan go through
But beware whom you're going to choose
There's a famous star 'mong the foreign fish
That live in this beautiful sea—
But cast your nets wherever you wish—
Never afeard are we;"
These were the words to the fishermen three:
Vanderbilt
Mackay
And Kahn.

All night long their nets they threw
To the stars in the twinkling foam—
And becoming successful as daylight grew
They quickly set back for home.
'Twas all so pretty a sail, it seemed
As if it could not be;
Managers thought 'twas a dream they'd dreamed
Of catching the notable Tree;
But I shall name you the fishermen three:
Vanderbilt
Mackay
And Kahn.

THE FIRST NIGHTER

"THE BLUE ENVELOPE"

Farce in Three Acts by Frank Hatch and Robert E. Homans. Staged Under the Direction of T. Daniel Frawley and George W. Howard. Produced by Richard Lambert, Cort Theater, March 13.

John Doe	Walter Jones
Richard Roe	George Probert
Dr. Andrew Maurice	George W. Howard
Colonel Horatio Bulger	Edwin Forsberg
Dr. Plank	Ralph Nairn
Professor Coogan	John L. Kearney
Attendant	Ford Fenimore
First Policeman	C. W. Goodrich
Mrs. Steele	Belle Theodore
Mary Ackers	Ethel Valentine
Mrs. Doe	Beth Franklyn
Alma	Josie Sadler
The Angel	Carrie Reynolds

The new farce at the Cort has the earmarks of the constructive workmanship peculiar to actors who take to playwriting. That is to say, it is less particular about the law of probability than the certainty of writing "points," and it is less inventive of situations that are new than it is concerned about situations which do not miss fire, however old. The authors rely on material that has been tried and not found wanting, though no guarantee goes with this statement that the rule works infallibly. A thing may be tried once too often, and the expedient of sending a man to a sanitarium to bridge over an hiatus of time to explain his absence from a trusting heart, and that sort of thing generally, is no longer an unfailing novelty.

On the other hand, "The Blue Envelope" has the merit of a progressive state of hilarity, and the best laughs are scored in the last act. It is well played, and if it fails to come under the head of the season's hits, it will not be the fault of Walter Jones, Josie Sadler, George Probert, Ralph Nairn, John L. Kearney, and Carrie Reynolds.

Jones has a part after his own heart in the character of John Doe, who makes his entrance in a bruised and dilapidated state after an encounter with a squad of policemen, a state which suggests memories of his once famous tramps. He has tried to keep an appointment with an anonymous lady and has become mixed up in a taxicab smashup. In making his escape after a brush with the police he jumps into a cab, which is also taken possession of by an attractive young woman, who in the course of the play proves to be one of the most indiscriminately married and engaged persons to be met in the course of a long life. Both are driven to the beauty parlors conducted by Dr. Maurice, where it develops that the lady, hereafter known as the Angel, is Doe's anonymous inamorata and also the erstwhile wife of Richard Roe, a young man frantically in love with Mary Ackers.

When the Angel discovers that Doe has a wife, she determines to make capital out of the love letters sent her by Doe. These letters are in a blue envelope, which she carries conveniently about with her, and the envelope becomes the bone of contention to the end of the farce, when it is discovered that the Angel is the latest wife of Coogan, the retired champion fist fighter of Oklahoma, now a professor at the sanitarium of Dr. Plank. This discovery leaves Roe free to marry his idolized Mary and cuts the gordian knot generally, for the Angel throughout has been the damper on everyone's happiness and perambulates through the three acts with the mischievous abandon and callous heartlessness of a modern Carmen. The character is considerably overdrawn, but is well played by Miss Reynolds, who acted it in the spirit of the familiar adventuress with a marked share of personal beauty.

While two acts tread on ground made sacred by material more or less exploited by other farce writers, the last act affords ample scope for laughter in the antics of Roe and Doe in Plank's sanitarium, and proved by long odds the most enjoyable of the three. A unique characterization goes to the credit of Ralph Nairn as Dr. Plank. Beth Franklyn is interesting as Mrs. Doe, and the ingenue role of Mary Ackers is attractively played by Ethel Valentine. George Howard gives a good performance as Dr. Maurice and Edwin Forsberg makes the best of the part of Colonel Bulger, who tries to conceal his presence in the beauty doctor's office after undergoing an operation for the correction of a malformation of his nose, and is forced to pay hush money to the Angel to silence her from telling on him. The farce verges closely on the ludicrous, but as farces go, it maintains a fair average.

"TAMING OF THE SHREW" IN GERMAN

Comedy in Five Acts and an Introduction by William Shakespeare. Irving Place Theater, March 11.

A Lord	Richard Feist
Christopher Sly	Heinrich Marlow
Hostess	Lina Haenseler
Page	Benn Busoni
Baptista	Otto Meyer
Vincentio	Willy Frey
Lucentio, Vincentio's son	Hans Unterkircher
Petruchio	Rud. Christians
Gremio	Ludwig Koppee
Hortensio	Gustav Paul Schuetz
Tranio	Ernst Roberat
Biondello	Ernst Holznagel
Grumio	Christian Rub
Curtis	Eugen Keller
Katherine	Jennie Valliere
Bianca	Hertha Schoenfeld

It will be a genuine treat for any one interested in Shakespeare to visit the Irving Place Theater and see how Director Christians's company of players present "The Taming of the Shrew" in German. It will be a revelation to any one, for they put the spark of life into the lines and give a performance of the comedy which would be understood and enjoyed if the spoken word were completely eliminated. In this Reinhardt version, the pantomime is the thing, and when Jules Lemaitre declared that at bottom every good play is a pantomime, he only foreshadowed what is here being realized in detail. To most of us Shakespeare is an overpowering personality; every actor seems to labor under the depressing influence of his semi-divinity. But to the German players he is the true playwright, who wrote tragedy to impress those capable of pondering the mysteries of life and farce, and comedy to amuse the multitude. It is in this spirit—for which Mr. Sothern and Mr. Marlowe were at one time taken to task in presenting the same play—that we see it performed at the Irving Place. We may recall greater individual performances, but none of us will ever see a more thoroughly rollicking ensemble performance than this one, a performance in which every part, from Petruchio and Katherine down to Grumia and the servants, is played by an actor. Mr. Christians's Petruchio is at least on par with the best of our own time, and, though we may cavil at Miss Valliere's restraint in the part of the shrew, it is not lacking in exuberance of spirits, an attractive personality and a refined method of interpretation. In almost every American version the induction is omitted. This would be considered sacrilege by the Germans, and though it adds length, the quick shifts, made possible by dropping the intervening curtains as part of the performance, resulted in a rapidity of action that brought the entire play to a close in record time. Mr. Marlow as Christopher Sly was a distinct feature of the merriment, and Mr. Rub's Grumio, Petruchio's servant, constituted another element of decided interest. Not in many years has a Shakespearean performance been presented in New York with so many characteristic details or with a more thorough appreciation of the acting values of the master dramatist.

"MARGARET SCHILLER" MOVES

In order to make room for Sir Herbert Tree's engagement in Shakespearean repertoire, Elsie Ferguson in "Margaret Schiller," moved from the New Amsterdam to the Empire Theater last Monday night. Originally, Miss Ferguson was to remain idle for one week, since Miss Adams's season was not to close until Saturday night, March 18. However, as Miss Adams was compelled to leave New York on Monday, owing to the sudden illness of her mother in Salt Lake City, Miss Ferguson was enabled to continue her engagement without interruption.

The cast remains the same as in the New Amsterdam run, including Norman Trevor, Gareth Hughes, Paul Doucet, Joseph Adelman, Marie Reichardt, Eileen Van Biene, Warburton Gamble, and others.

A large audience attended the performance.

PHILHARMONIC CONCERT

As the last of the series of Saturday evening concerts, the Philharmonic Society, last Saturday night, was heard in an all-Strauss programme at Carnegie Hall. The numbers were felicitously chosen and well contrasted. "Life of a Hero" (Heldenleben), the third number on the programme, was received with great applause, compelling repeated acknowledgments by Conductor Stransky and the entire orchestra. This wonderfully effective work, both in convention and in treatment, probably represents Strauss as a musical colorist and master of orchestration better than any other of his symphonic works. Both the melodic and harmonic episodes of the work were brought out by Stransky with a deep appreciation of the musical mood, and in the third episode, in which the hero battles with his enemies, he developed a tremendous fortissimo that almost brought the audience to its feet. Other numbers on the programme were the sensuous "Don Juan," the noble and exhalted "Tod und Verklarung" and the wonderfully sweet love scene from "Fuersnot."

ACADEMY MATINEE

For their sixth programme this season, the students of the American Academy of Dramatic Arts and Empire Theater Dramatic School presented Oscar Wilde's "An Ideal Husband," at the Lyceum Theater, Friday afternoon, March 10.

The comedy offered many opportunities for deft and skillful characterization, and these in the main were grasped by the players.

Juliet Singleton appeared to advantage in the part of Lady Markby, playing with ease and a fine sense of comedy. Jane Warrington gave an excellent portrayal of the Countess of Basildon.

In addition to Miss Singleton and Miss Warrington, the cast included Gesmonda Willanoir, Ethel Remey, Mona Kingsley, Lorette Donlin, Robert Cook, John B. Littel, Stanley Stanton, Francis Littleton, C. Walton Vail, Philip Loeb, William Crowell, Donald Call, and Patterson McNutt.

AT OTHER HOUSES

Frances Starr returned to the Standard Theater last Monday night for an engagement of one week in "Marie-Odile," Edward Knoblauch's convent play. The company included Marie Wainwright, Harriet Otis Deffenbaugh, Jerome Patrick, Edward Donnelly, Carl Sauermann, and others.

Julia Arthur in "The Eternal Magdalene" was greeted by the biggest theater party in the history of the Bronx last Monday at the Bronx Opera House, with the democratic leader, Tom Kiernan, the center of attraction. Miss Arthur as The Woman gave an exquisitely finished performance, and Dodson Mitchell contributed a forceful characterization. Arnold Lucy, Amy Leah Dennis, Louise Randolph, Robert Hudson, Francis Byrne, Ina Brooks, Robert M. Middlemass, Harry Harwood, William David, Manuel Alexander, and E. M. Dresser gave good support. The Mutual Benefit Association of the N. Y. N. H. & H. R. R. R. had their theater party on Tuesday, when the house musicians again had to give way for two extra rows of orchestra chairs. Crowded houses all week.

HIPPODROME CONCERT

Another "guest-star" concert was given at the Hippodrome last Sunday night. The soloists were Olive Fremstad, prima donna; Ernest Schelling, pianist, and David Hochstein, violinist.

Madame Fremstad sang Elizabeth's aria, "Dich Theure Halle," from "Tannhauser"; a Scotch lullaby, "The Lark Now Leaves His Wat'ry Nest," and an American war song. Mr. Schelling played Liszt's "First Concerto in E flat" for pianoforte and band, while Mr. Hochstein's principal number was "Romance and Finale" (from La Zingara), second concerto by Wieniawski. Selections by Sousa and his band included two new numbers by the bandmaster, the "America First" march and a meditation called "Songs of Grace and Songs of Glory."

BALLET AT THE NEIGHBORHOOD

"Petrouchka," the Russian pantomime-ballet, was given last Saturday and Sunday nights at the Neighborhood Playhouse. The scene of the ballet, a carnival fair on the outskirts of Petrograd, gave opportunity to Frank J. Zimmerer, designer, for many interesting settings and costumes. The scenery was executed by the class in stage decoration. Louis H. Chalif assisted in arranging the pantomime and dances. The ballet, in which sixty dancers appeared, was preceded by divertisements.

SCENIC ARTISTS DINE

The United Scenic Artists' Association held its annual dinner last Saturday night at the Hotel Breslin, Broadway and Twenty-ninth Street. Over one hundred and fifty members were present. The guests of honor included Judge John F. Cowan, County Clerk William F. Schneider, Colonel John F. Hobbs, Commissioner of Licenses George F. Bell, Congressman Murray Hulbert, Charles C. Shay, and Joseph Weber.

Frank M. Cambria, president of the association, presided. In his introductory address he traced the history of scenic painting from the Middle Ages down to the present time, and said that the art as represented in America is second to none in the world. He touched upon the aims and purposes of the association, claiming that it was organized three years ago not as a militant body, but as a society for the mutual advancement of scenic artists.

Colonel Hobbs, who is "King" of a group of islands in the New Hebrides in the South Pacific, related some of his experiences with cannibals. County Clerk Schneider spoke of his work in connection with the naturalization of aliens. Judge Cowan gave a patriotic address, emphasizing the need in America of the unification of all races.

Charles C. Shay, who is international president of the International Theatrical Stage Mechanics' Association, spoke on the power of organization, advocating a unionization of the scenic artists. Joseph Weber, international president of the American Federation of Musicians, gave a spirited address upon the benefits derived by the musicians in allying themselves with the labor interests. He took issue with Mr. Cambria's statement and said that the economic interest of the day did not permit other than a militant organization.

Among the noted scenic artists who attended were: Ernest Grau, D. Frank Dodge, Willie Castle, Charles Bridgeman, T. V. Smythe, Harry Law, Frederick Marshall, Walter Harvey, and Charles Witham. The menus were painted by the members of the association.

The United Scenic Artists' Association has a membership at present of three hundred in the United States and Canada.

TO ESTABLISH ITALIAN THEATER

A movement to establish an Italian theater in New York will be started to-night, when a concert will be given in the ballroom of the Waldorf-Astoria. The receipts from the entertainment, which is being organized by Edward Perris, American representative of the Italian publishing house of Sonzogno, of Milan, will form the nucleus of a fund for founding a theater in which the plays of modern Italian dramatists will be acted in Italian.

THOMAS WISE AS FALSTAFF

Owing to illness, James K. Hackett is unable to appear in the role of Falstaff in "The Merry Wives of Windsor." The part is being played by Thomas Wise.

As soon as Mr. Hackett returns to the stage, Mr. Wise will begin rehearsals of "Mr. Barnum," a new play by Harrison Rhodes, which the Charles Frohman Company will produce.

"THE GIRL FROM BRAZIL"

Shuberts to Produce Shortly New Operetta by Victor Leon

Following the premier of "My Soldier Boy," the Shuberts will produce a new operetta by Victor Leon, entitled "The Girl from Brazil," with a company which will include Marguerite Namara, Frances Demarest, John T. Murray, Marion Fallou, William Philbrick, and Craig Campbell. The score is by Robert Winterberg and Sigmund Romberg, and the lyrics by Matthew Woodward. The American version has been made by Edgar Smith.

The Shuberts also announce that they are organizing three companies to tour next season in "The Blue Paradise," and a special organization to tour the West in "Alone at Last."

FROHMAN DINNER POSTPONED

Daniel Frohman has asked the theatrical and moving picture producers to postpone indefinitely the dinner proposed as a testimonial to him. He gives as his reason a preference that all energies be concentrated upon the Allied Arts Ball. In a letter to the members of the dinner committee, Mr. Frohman says:

"Appreciating fully the kindness and good purpose involved in your proposed tender of a testimonial dinner to me, because of my having been, as you say, the pioneer to establish a passage way for actors, from the stage to the studios, and also as an expression of appreciation for my services the past thirty-five years in behalf of the Actor's Fund, I have nevertheless, on second thought, decided to ask you to abandon or delay the proposed action.

"Those of my friends who are concerned in this could make me happier by considering instead the needs of the Actors' Fund; and as there is to be held on the 30th the annual ball of the Allied Arts of the Theater, which includes all those interested in the stage, moving pictures, vaudeville, art and literature, that they manifest their interest in what I represent in substituting instead this event and their patronage for it in behalf of this great charity."

The committee has yielded to Mr. Frohman's wish in this matter, but has decided to hold the proposed testimonial during the latter part of April.

ACTORS' CHURCH ALLIANCE

The regular monthly service of the New York Chapter of the Actors' Church Alliance will be held Sunday evening, March 19, at Manhattan Congregational Church, Broadway and Seventy-sixth Street. The pastor, Rev. Henry A. Stimson, will preach the sermon. A reception will be held in the church parlors immediately after the service.

The Alliance announces that tea is poured every Thursday afternoon at the headquarters of the society, 249 West Forty-third Street.

SONGS ADDED TO "JANE O'DAY"

Musical numbers have been added to "Jane O'Day from Broadway," a comedy by Willard Mack, in which Blanche Ring is appearing. The songs are new and have been especially written and adapted to the story. The play is now current at the Cohan Grand Opera House, Chicago.

TO PRODUCE KALMAN OPERETTA

Klaw and Erlanger will produce next season "Little Miss Springtime," an operetta by Emerich Kalman, composer of "Sari," and Guy Bolton.

On its original form it was presented in Vienna as "Miss Rabbit Foot."

ADELE ROWLAND WINS VERDICT

Adele Rowland obtained a verdict of $600 on March 9 in the municipal court at Ninety-sixth Street and Broadway against Arthur Hammerstein for two weeks' salary in "Katinka," in which she was formerly leading woman. Mr. Hammerstein immediately appealed the case.

"PAY-DAY" FOR LONDON

Daniel Mayer and Walter Hast have purchased the English rights to "Pay-Day," the play by Lottie Meaney and Oliver Bailey, now at the Booth Theater.

"CAROLINE POSTPONED"

The production of W. Somerset Maugham's new comedy, "Caroline," by the Charles Frohman company, has been postponed until next Autumn.

GOSSIP

Cyril Maude announces that he is in no way related to Arthur Maude.

Dion Titheradge has succeeded Paul Gordon in the cast of "Paganini," in which George Arliss is appearing.

Pittsburgh Shriners presented Lillian Russell with a bracelet bearing the Shrine emblem, during her recent engagement in that city.

Betty Callish is playing the leading feminine role in "The Great Lover," in the absence of Virginia Fox Brooks, who is ill with the measles.

Gertrude Hale, dramatic soprano, made her American debut at a recital given yesterday afternoon in Aeolian Hall, under the auspices of the Music League of America. Miss Hale has sung in Paris, Bremen and Berlin.

RACHEL ORCUTT

Rachel Orcutt, who recently gave a recital of organ, pianoforte, and orchestral compositions on the *choralcelo* at the Anderson Art Galleries, was graduated three years ago from the Boston Conservatory of Music, where she was the leading pupil of Edith Noyes, founder of the MacDowell Club.

Miss Orcutt, who is barely twenty, offered a programme that put her technical equipment as well as her interpretative resources to a severe test, and her recital gave proof of an artist of high rank. Critics state that she possesses a perfect pianoforte and organ "touch."

PLAN WORKSHOP THEATER

House to Be Built in Which Original Dramatic Work Can be Developed

A conference in the interest of a workshop theater was held last Sunday afternoon in the studio of Josephine Clement. Many representatives from musical and dramatic organizations were present and plans for a popular priced theater, equipped to develop and facilitate original work in all the departments of the drama were discussed.

It is proposed to erect a playhouse which will be a home for dramatic entertainments as well as a place where experiments may be carried on. The idea is to have two separate theaters with a fire wall dividing the two stages. In one house plays will be produced publicly and in the other the work of experimentation will be carried on.

A plan has been worked out for practically meeting these needs, and while it is understood that some form of endowment should be sought for the initial effort, the ultimate result will be a self-supporting institution, although a fund for development and expansion will be maintained.

EQUITY CHICAGO MEETING

CHICAGO (*Special*).—The Chicago meeting of the Actors' Equity Association was called originally for the purpose of stimulating interest in the actors' organization and the matter of unionizing had not been considered by any of the speakers. They therefore hesitated to take a position. Unionism was distasteful to most of them, but it was explained that the matter had not been given consideration.

Charles Stevenson, who at first indignantly denied the report of unionization, received a telegram to the effect that the Council had had a change of heart regarding the action and instructing him to have the matter discussed.

Mr. Stevenson pointed out that the members of the Council had evidently given the matter careful thought, and Howard Kyle emphasized a statement from the officers of the association in New York that "divergent views of Council members into a unity of decision as to the trail out of the wilderness" had brought them to believe that "that trail is affiliation with organized labor."

The matter did not come up until other business had been transacted, and at first an effort was made to get the meeting to adopt a motion expressing confidence in the Council and leaving the matter of affiliation with organized labor in the hands of that body. The discussion brought out the fact that this was not the purpose of those at the head of the body, who preferred to have the opinions of the members. John Drew, Richard Bennett, George Backus, speaking for Blanche Ring; Charles Abbe, Harry Lane, and Raymond Kirke were among those who entered into the discussion.

L. Andrew Castle, most active of the Chicago members of the association, called attention to the fact that there were 700 members of the profession who made their homes in this city. He recited many complaints on the part of Chicago players for alleged unfair treatment at the hands of managers. The introduction of the six-seventh proposition by one producer was referred to as a "chain" which bound the "player to slavery." That clause in a contract provides that seven days constitute a week and deducts one-seventh from salaries where no performances are given on a Sunday.

NEW YORK THEATERS

Playhouse 48th, E. of B'way. Phone 3628 Bryant. Evs., 8.15. Mats. Wed. & Sat., 2.15.
GRACE GEORGE
& HER PLAYHOUSE CO. in REPERTORY THIS WEEK
Wednesday Matinee; Thursday and Friday Evenings; Saturday Matinee and Night
MAJOR BARBARA
Wednesday Evening—THE NEW YORK IDEA

WILLIAM A. BRADY'S **48th Street** Thea., E. of B'way
Phone 178 Bryant. Evenings, 8.15. Matinees, Thursday and Saturday, 2.15.
MESSRS. SHUBERT Present
Just A Woman
By EUGENE WALTER

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Evgs. 8. Mats. Tues., Thurs. & Sat., 2.
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Most Charming of All Viennese Operettas
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LAST 2 WEEKS
EMILY STEVENS in The UNCHASTENED WOMAN
by Louis K. Anspacher

SHUBERT Theatre, 44th, W. of Broadway. Phone 8439 Bryant.
Evenings, 8.15 Matinees Wed. and Sat., 2.15
Last Week **ALONE AT LAST**
Beginning Wednesday Evening, March 22d.
All-Star Cast in THE GREAT PURSUIT.

LYRIC 42d. W. of Broadway. Phone 5216 Bryant. Evgs. 8.20. Matinees Wed. and Sat. 2.20.
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POTASH & PERLMUTTER IN SOCIETY

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THE FEAR MARKET
By Amelie Rives (Princess Pierre Troubetzkoy)
With a Distinguished Cast.

44th St. THEATRE, Just W. of B'way. Phone Bryant 7292. Evs., 8:20 Mats. Wed. and Sat. at 2:20
ARTHUR HAMMERSTEIN Presents
THE MUSICAL PLAY **KATINKA**
By HAUERBACH and FRIML, authors of "High Jinks" and "Firefly."

Booth Theatre, 45th, W. of B'way. Phone 6100 Bryant. Evs. 8.15. Mts Wed. & Sat. 2.15.
A Satirical Melodrama of the Movies.
PAY-DAY
With Irene Fenwick and Vincent Serrano

MAXINE ELLIOTT'S 39th, near Broadway. Phone 1476 Bryant.
Evenings 8.30. Mats. Wed. & Sat. 2.30
ROBERT HILLIARD
In a powerful new play
"THE PRIDE OF RACE"

PASSION PLAY GIVEN

"Veronica's Veil," termed a new passion play, was presented in St. Joseph's Auditorium in West Hoboken last Sunday night by the congregation and clergy of St. Joseph's Church. It is expected that the play will be produced annually hereafter during the Lenten season.

The story was written by the Reverend Father Bernardine Dusch, a Passionist, and deals with the tradition of a certain woman of Jerusalem named Veronica, who, touched with compassion, offered her veil to the Saviour on His way to Calvary to wipe the blood and sweat from His face. When it is returned to her, the veil has the imprint of the Lord's features upon it. The play was presented by a cast of more than two hundred persons.

NEW YORK THEATERS

EMPIRE THEATRE. Broadway and 40th St. Nights 8.20. Matinees, Wed. & Sat. 2.20
CHARLES FROHMAN, Manager
7th BIG WEEK. Transferred from the New Amsterdam Theatre
ELSIE FERGUSON
In Hall Caine's Sensational Success
Margaret Schiller
A Big Play written around a Big Theme, and with a Big Purpose.

LYCEUM W. 45th St. Evenings at 8.30. Matinees, Thursday and Saturday at 2.20.
CHARLES FROHMAN.....Manager
Charles Frohman and David Belasco present
a new American play
THE HEART OF WETONA
By George Scarborough.

LIBERTY Theatre, W. 42d St. Evgs. at 8.15; Mats., Wednesday and Saturday at 2.15.
KLAW & ERLANGER, Managers
Charles Frohman presents
JULIA SANDERSON
DONALD BRIAN
JOSEPH CAWTHORN
In the Musical Play SYBIL

GEO. M. COHAN'S Theatre, B'way and 43rd St. Evgs. at 8.25. Mats. Wed. and Sat. at 2.25
KLAW & ERLANGER.....Managers
Henry W. Savage offers
Mitzi in Pom-Pom
With TOM McNAUGHTON
and 50 other fun makers, in the new comic opera by Anne Caldwell. Score by Hugo Felix. Settings by Jos. Urban.

REPUBLIC W. 42d St. Evs. at 8.20. Mats., Wednesday and Saturday at 2.20.
A. H. WOODS presents
COMMON CLAY
A new American play in 3 acts and an epilogue, by Cleves Kinkead, with
John Mason and Jane Cowl
And an All Star Cast.

Longacre Theatre, W. 48th St. Phone Bryant 23. Evgs., 8.30. Mats., Wed. & Sat., 2.30.
COHAN & HARRIS Present
Leo Ditrichstein
in his comedy triumph
THE GREAT LOVER
By Mr. Ditrichstein and Frederic and Fannie Hatton.

NEW YORK THEATERS

New Amsterdam Theatre, W. 42d St. Evs. 8.00.
Matinees, Wednesday and Saturday, 2.00.
KLAW & ERLANGER, Managers
HERBERT TREE
IN
"King Henry VIII"
Sir Herbert Tree's Shakespeare Tercentenary Festival

GAIETY Broadway and 46th Street. Evenings at 8.25. Matinees Wed. and Sat., 2.25.
KLAW & ERLANGER, Managers
Corey-Williams-Ritter, Inc., present
MRS. FISKE
in the new comedy
Erstwhile Susan
By Marion De Forrest
Founded on Helen R. Martin's Novel, "Barnabetta"

BELASCO West 44th St., Evs. 8.30. Mats., Tuesday, Thursday and Saturday 2.30.
DAVID BELASCO presents
The Boomerang
"Booms laughter market."—*Eve. Mail.*
By Winchell Smith and Victor Mapes

HUDSON W. 44th St., near B'way. Evenings at 8.20. Matinees Wednesday & Saturday 2.20
OLIVER MOROSCO presents
The Cinderella Man
A new comedy
By Edward Childs Carpenter

CANDLER 42nd St., near B'way. Evenings, 8:15; Matinees, Wed. & Sat. 2:15
COHAN & HARRIS present
THE HOUSE OF GLASS
A new play by Max Marcin.

ASTOR Broadway and 45th St., Evenings 8.10. Matinees Wednesday and Saturday at 2.10
Cohan & Harris present
The Cohan Revue 1916
ALL STAR CAST
A musical crazy quilt, patched together and threaded with words and music.
By GEO. M. COHAN

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HACKETT & TYLER present
The Melody of Youth
A Romantic Irish Comedy by Brandon Tynan.

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JOAN SAWYER MAURICE & WALTON
BELLE BAKER HENRY LEWIS
FRANK J. ORTH & WM. J. DOOLEY
KIRK & FOGARTY LUCY GILLETT
Others

TESTIMONIAL TO F. F. MACKAY

Associates of F. F. Mackay, a trustee and vice-president of the Actors' Fund, are arranging a testimonial performance to take place Monday afternoon, April 24, at the New Amsterdam Theater. The committee in charge of the arrangements includes Marc Klaw, Daniel Frohman, and Joseph Brooks.

Mr. Mackay who is eighty-four years old, has been actively identified with the Actors' Fund for twenty-five years, and during that time has never missed a meeting. Formerly an actor, Mr. Mackay has been engaged in recent years as a teacher of elocution.

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AUDITORIUM, BALTIMORE

BALTIMORE (*Special*).—Following their admirable performance of "Seven Keys to Baldpate," the Auditorium Players again turned their efforts last week to farce comedy, a field in which they excel. This week Manager Renton is celebrating the Shakespeare Tercentenary with a production of "As You Like It."

I. B. KREIS.

CINCINNATI

CINCINNATI (*Special*).—"Young America" was the attraction at the Grand for week March 5, and it may be put down as one of the successes of the local season, favorably received by the press, financially supported by the public. Percival Helton was replaced by Charles Frohman Everett. Otis Skinner in "Cock o' th' Walk" follows, with Julian Eltinge in "Cousin Lucy" March 19 for a week.

The attraction at the Lyric for the same week was not so fortunate. Margaret Anglin appeared in "The Vein of Gold." The play received its premiere the week previous in Pittsburgh. The company was good, but from Miss Anglin down they were all wasting their time—and the audiences, too, which were meager. "The World of Pleasure" March 12, and "The Princess Pat" March 19.

The last performances of the season were given at the Little Playhouse March 8-10, when a bill of three one-act plays was presented, "Lady Jim," by Harold Heaton, the leading man of the company; "The Stepmother," by Arnold Bennett, and Barrie's "Rosalind." This bill was probably the best of the entire season. "Rosalind," by Mrs. Schuster-Martin, owner and manager of the Little Playhouse, was undoubtedly the best work of the entire season.

A festival bill was given at Keith's week March 5, consisting of ten good acts. The Diaghileff Ballet Russe appeared at Music Hall for three performances March 13-15.

JOHN REDHEAD FROOME, JR.

PITTSBURGH

PITTSBURGH (*Special*).—The Alvin had a delightful offering week March 6 in E. H. Sothern in "The Two Virtues." The work of the star and his supporting company was beyond criticism. "Princess Pat" March 13-18.

"Princess Tra-La-La" made its appearance here week March 6 at the Nixon, Andreas Dippel being the producer. The premiere occurred a few weeks ago, and was reported in THE MIRROR. The same company appeared in Pittsburgh. Ethel Barrymore in "Our Mrs. McChesney" week March 13.

A splendid company presented "Within the Law" at the Lyceum March 6-11. Helen Mar Stewart heading the cast as Mary Turner. William Lambert was a praiseworthy Garson, and Robert Shaw proved an excellent Cassidy. "Lost in New York" March 13-18.

Lillian Russell was the "big" headliner at the Davis, receiving a hearty welcome by her town folks. "The Battle Cry of Peace" closed at the Pitt March 11, after a month's engagement. "The Ne'er-Do-Well" began an indefinite engagement March 13.

FACKINER.

HATHAWAY, BROCKTON

BROCKTON, MASS. (*Special*).—The Hathaway Players in "The Old Homestead" week March 6, scored the hit of the season to date, opening to S. R. O. Walter H. Bedell, as Joshua Whitcomb, gave an excellent portrayal. Julian Noa, as Happy Jack, looked and acted the part finely. Herbert De Guerre and John B. Whiteman as Seth Perkins, and Cy Prime did some good comedy work. Marion Chester, as Aunt Matilda, gave a fine characterization. Kathleen Barry looked and acted the part of Mrs. Henry Hopkins in a very creditable manner. The Old Homestead Quartette, composed of Edward Merrifield, John Hegan, Hartley Alley, and Robert Elsworth made a pronounced hit with their local selections. Ruth Lechler, Leah Jayne, Paul Bourteau, and Forrest Abbott did good work in their respective roles. The play was handsomely staged under the able direction of William H. Dimrock. "Kick In" week of March 13.

W. S. PRATT.

FT. DODGE, IA.

FT. DODGE, IA. (*Special*).—The Chicago Grand Opera company (Miss Lillian Steele, soprano; Christian Mathieson, tenor; Dorothy Heuke, contralto; Hugh Anderson, basso) and the Imperial Hawaiian Quintette and Pipe Major Campbell furnished the entertainment during the Ft. Dodge Auto Show, Feb. 29-March 1-4. The opera company were ably assisted by the Carl Quist Concert Orchestra.

Micha Elman, noted violinist, who was to give an entertainment March 1, canceled his engagement after arriving here. Mr. Elman was to receive 75 per cent. of the receipts, and upon arriving and finding that less than $800 had been subscribed, left immediately for Omaha, disappointing a great throng of people who had come from all parts of Iowa within a fifty-mile radius to hear him.

"Forty-five Minutes from Broadway," given by the Ft. Dodge talent under the auspices of the Ft. Dodge Baseball Association, drew a big house at the Princess and gave splendid satisfaction, at the same time netting a snug sum for the association.

LILLIAN M. RANKIN.

NEW ORLEANS

NEW ORLEANS (*Special*).—Once again the city is in the throes of its carnival festivities, with a floating population of more than 100,000, within its gates. The several local theaters consequently did a thriving business week March 5-11.

Margaret Illington, supported by an excellent company at the Tulane March 5-11 in "The Lie," drew well. "The Birth of the Nation" March 12-18. The Orpheum had a splendid bill March 6-12.

In the motion picture field we have at the Crescent Mae Murray and Wallace Reid in "To Have and to Hold"; at the Tudor, Kathlyn Williams and Tyrone Power in "Thou Shalt Not Covet"; at the Trianon Richard Bubier and Rosetta Brice in "The Gods of Fate"; at the Bijou Dream, Maude Gilbert and William H. Tooker in "The Fool's Revenge," and at the Triangle, Douglas Fairbanks in "Star of the Lamb."

J. M. QUINTERO.

MAY IRWIN, 200TH, ST. PAUL

ST. PAUL, MINN. (*Special*).—May Irwin at the Metropolitan, Feb. 24-26, celebrated the two hundredth performance of the play, "33 Washington Square," by giving a dinner to her entire company after the performance Feb. 24. The local engagement was a success. "The Yellow Jacket," Feb. 27-March 1, and "Potash and Perlmutter," March 2-4. "Mikado" by local talent March 6, 7. Hyams and McIntyre in "My Home Town Girl," under the direction of a home town manager, Perry J. Kelly, March 8-11. "Bird of Paradise," March 12-18; "Robin Hood," March 19-22; David Warfield, March 23-25.

Mary Shaw and her co-artists in the playlet, "The Dickey Bird," headlined at the Orpheum. J. T. Stroud, for many years at the Grand, now has the management of the Park Theater.

JOSEPH J. PFISTER.

Frank Howe, Jr.

PLAYS

SALES, OPINION, ADVICE.

Two Twenty Fifth Avenue, N. Y.

IN CANADA

TORONTO (*Special*). — Royal Alexandra, Feb. 28-March 4: "A Pair of Sixes"; good audiences. Maude Eburne, the Canadian girl, as Coddles, is the scream that all of us expected she would be. Mary Beban scores as the Slangy Stenographer.

Grand Opera House: Harry Lauder's "The Night Before" returns at lower prices to this theater and is playing to capacity business, proving that 'tis wise to have prices at 25 cents to $1.00, instead of 50 cents to $2.00.

Shea's: Maurice Burkhardt, Allen Dinehart, and Marie Louise Dryer in "The Meanest Man in the World" share the honors; large attendance.

Loew's: Reese and Basse, two vocalists out of the ordinary, are proving that even four-a-day audiences like classics if they are sung instead of sung at. Clark Silvernail and Co. in "Doctor's Orders" is a splendidly acted skit, with a good moral. Big business, from noon to 11 P.M.

Hippodrome: Doris Wilson trio and La France trio are the best of a fair bill, with first-run photoplays; excellent attendance.

GEORGE M. DANTREE.

OTTAWA, CAN. (*Special*).—Russell: "Daddy Long-Legs," Feb. 24-26, and matinee; a fine production. Renee Kelly as Judy scored great hit; curtain calls were frequent; very large and fashionable audiences. Evan Williams, the Welsh tenor, in concert, Feb. 29. "Wake Up," the photoplay, March 4-8.

Dominion, Feb. 28-March 4: Willard, "The Man Who Grows," was the headliner of a vaudeville to the usual capacity business.

The Family, Feb. 28-March 4: Kit Karson and other very good vaudeville numbers and pictures to capacity business.

J.H. DUBE.

MONTREAL (*Special*). — "The Only Girl at the Princess March 6-11. The cast is one of exceptional merit. A return engagement of "Quinney's" March 13-18. At His Majesty's Yvette Guilbert, one concert, March 6, delighted a large audience; she gave another concert at the Windsor Hall March 10.

At His Majesty's, March 7-11, the Driscoll Players presented "Mam'selle." "The House Next Door" March 13-18. "The Fashion Show" and a little one-act play, by Allan Dinehart and Louise Dyer, "The Meanest Man in the World," featured an entertaining bill at the Orpheum. For the second week of her engagement at the National, Mlle. Merry presented Maurice Donnay's "Cerogette Lemunier." She remains a third week, appearing in "La Dame aux Camelias."

The St. Denis, a magnificent new picture house on St. Denis Street, seating 3,000 people, opened its doors to the public March 4. Another handsome house, the Regent, has been opened.

W. A. TREMAYNE.

EDMONTON (*Special*).—"Fine Feathers," the second show sent out by the United Producing company, produced under the direction of George H. Summers, opened at the Empire, Feb. 28, for a three-night engagement. Jack Carrington gave a very fine performance as Bob Reynolds, and was ably supported by Jane Babcock as Jane Reynolds, and Harry Hayden, Lawrence Foster, Katherin Bond, Ruth Dettin, and Alfred Bebb in the other parts. The staging was excellent; business good. The Edmonton Operatic Society gave their annual performance March 2-4, under the direction of Vernon Barford. "A Country Girl," being this year's work. Mrs. Cockburn was a delightful Nan. Jessie Potter sang, and acted Marjorie splendidly. P. K. MacGregor was a first-class Geoffrey Challoner. Mr. Jarrett contributed an excellent bit as Mummery. Florence Anderson and Claire Coupez looked and acted well as the Princess and Sophie. I. Dalkin, T. Hughes, and Ernest Reynolds were very good as Douglas, Barry, and Verrity. Great credit is due to Mr. Barford. Big business.

At Pantages one of the best bills of the season drew big business. Frank Morton's Musicale Comedy company is still doing capacity business at the Bijou.

Gladys Vaughn, wife of Frank Morton, is seriously ill in the General Hospital with nervous prostration.

GEORGE FORBES.

MOOSE JAW, SASK. (*Special*).—"The White Feather" played to good business at the Majestic, Feb. 10-12. This is an exceptionally strong company, including Albert Brown, and pleased immediately.

The Sherman and Usher company played at the Princess Royal, Swift Current, Sask., Feb. 10-12.

The Basil Corporation presented "The Birth of a Nation" at the Majestic week Feb. 28, with symphony orchestra of thirty pieces. The Sherman and Usher company play at Swift Current for the week.

Manager A. J. McKelvie of the Rex showed the official French war film, "Fighting in France," Feb. 17-19, to big business. "The Broken Coin" serial started at this house Feb. 25. Other picture houses report excellent business.

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NEW PLAYS OF THE WEEK

"The Other Wife" by Keith Players, Union Hill, N. J.
"Why Women Weep" in Tiverton, R. I.

"The Other Wife," author's name unknown, was presented by the Keith Players, Union Hill, N. J., March 6-11, under the direction of W. C. Masson. The new play is a drama in three acts, the action throughout taking place in the library of the home of the main character, Robert Bevington. The piece holds the interest of the audience in anticipation of a decidedly interesting and unexpected climax, despite numerous inconsistencies in the development of the plot. The comedy, which is injected after an unusual climax, destroys the decided impression the play would have made were it omitted. The dialogue is well written and effective.

Robert Bevington, a magistrate occupying a prominent position in public life, is happy in the possession of a wife and loving daughter, on the eighteenth anniversary of his marriage. However, an incident in his boyhood life suddenly looms up. It develops that he had been tricked into a marriage with an adventuress, whom he deserted after a realization of his folly. This woman, from whom he had never secured a divorce, now threatens to expose his past. His daughter tells him of the play she had witnessed that night, which offers a solution out of his predicament. The woman is murdered, and Bevington is asked to defend a man accused of the crime. Under the impression that he himself killed the woman, Bevington makes a wonderful plea, which results in the acquittal of his client. The man then confesses to Bevington that he really did kill the woman, and that the bullet that the other man (Bevington) fired went wild, and struck him in the arm. His confession also clears up the question of the parentage overhanging the life of the suitor to Isabelle Bevington's hand, which her father had planned to prevent, believing him to be his own son.

Joseph Lawrence, as Robert Bevington, gave an unusual performance in a part seemingly written for him. Virginia Howell's portrayal of "The Other Wife" was excellent, as was James Hester in the role of Boss Riley. J. Ellis Kirkham was not effective, and did not grasp the possibilities of his role. Others were: Jessie Pringle, James R. Field, Dorothy Hammock, Ann MacDonald, Charles C. Wilson, Mildred Florence, Frederick Webber, and Aubrey Bosworth.

E. A. GREWE, JR.

TIVERTON, R. I. (*Special*). — "Why Women Weep," a new one-act play by Madame Christine Hill, was presented for the first time on any stage at Tiverton, R. I., March 3, under the direction of Leopold Lane. The scene is laid in Monaco. Leopold Lane played the lead, that of Arthur Chandos, and made a great impression, being an actor of much ability. "A Quiet Family from the German of L. G. Gasch," adapted by Walter Benkiser and Joseph Francis, was also presented for the first time, and was well received; both plays are well written.

W. F. GEE.

BALTIMORE

Governor and Prison Reformers See "Justice" —"Some Baby" and the Philharmonic

BALTIMORE (*Special*)—At the Academy last Monday evening there was given a performance which will live long in the memory of those who witnessed it. There was no gayety and little enthusiasm on the part of the audience, but the intense death-like silence with which the play was received served to accentuate the force of its logic and the power of its argument. "Justice" taking all things into consideration is the best bit of playwriting which we have had in Baltimore this season. Messrs. Corey-Williams and Riter are to be heartily congratulated for providing an unusual cast of players for this work, one worthy, in every respect, of the play. As a whole it is the best cast of players seen in Baltimore since the season opened. The young actor, John Barrymore, is a revelation. O. P. Heggie scored an individual triumph as great as Mr. Barrymore's, for he has created a wonderful characterization in the senior law clerk, Cookson. Cathleen Nesbit, as the Woman, is so good and so extremely finished as to cause one to wonder where she has been all these years. We imagine the New York managers will be eager to give her a hearing in the future. It would not be fair to omit mention of Charles Francis, Henry Stevenson, Wallis Clark, and Thomas and Lester Longren, each of whom is splendid.

Mr. Harry Henkel, manager of the Academy, entertained the Governor of Maryland and Mrs. Harrington Thursday evening at the Academy, when they witnessed "Justice." On the same evening the State Committee on Prison Reform were also the guests of Mr. Henkel. The Academy's new manager has more than fulfilled the predictions we made for his success and justified his election. Maryland is at present studying various methods relating to prison reform, and Mr. Henkel lost no time in inviting the committee to witness the Galsworthy play, thereby securing a good advertisement and incidentally performing a public service to the State, for no one seeing this play can but help being impressed by the power of its logic and the remedy suggested. Among the early bookings at the Academy are "The Passing Show of 1915" and "Come to Bohemia."

The last of the series of concerts by the New York Philharmonic Orchestra, under the direction of that incomparable conductor, Josef Stransky, was given at the Lyric March 8. As usual, the programme again demonstrated that Mr. Stransky stands head and shoulders above his contemporaries in this country in his knowledge of public taste. The programme included two songs written by Stransky, which were given a beautiful reading by Julia Culp, that splendid singer, who is heard all too seldom in Baltimore. There was also a group of Brahm songs, which Mme. Culp sang with wonderful feeling and breadth of tone. The Philharmonic concerts are now firmly established and next season promises even better things.

Jefferson DeAngelis, who has not appeared on the legitimate stage in Baltimore for many seasons, came back Monday night at the Academy, bringing with him one of the best farces which has ever been enacted on the stage of that house. "Some Baby" belongs to the same category that includes "Twin Beds," "Third Party," "A Full House," and the like. Its story is quite impossible, but it is a delicious farce and serves its purpose, inasmuch as the audience on Monday left no room for doubt as to its ability to produce the greatest hilarity. Mr. DeAngelis has never had a role in which he appeared to greater advantage. The company interpreting the various roles is quite good. Week March 20, Maude Adams in "The Little Minister."

Ford's was sold out at every performance the past week, when "The Birth of a Nation" was shown for the first time in Baltimore. It has been booked for an indefinite period.

The Colonial is again devoted to the war films this week, which seems a pity, as the house has proved quite a success this season with traveling attractions. Mr. Lawrence has great difficulty in securing proper productions, and rather than offer mediocre bills he prefers to switch in a few weeks of films between bookings.

The rehearsals of the Paint and Powder Club are being held regularly now preparatory to the production of the club's annual play at Albaugh's during Easter week. No name has been selected as yet as the club is waiting on Mr. George Hobart and Baldwin Sloane, the author and composer. We understand that after the production has been given in Baltimore it will be given a hearing on Broadway. Mr. Reese Cassard has full charge of the production and is arranging all details.

I. B. KREIS.

ROCKFORD, ILL. (*Special*). — Grand Opera House, March 7: May Irvine and company in "33 Washington Square" pleased a house about half full. "It Pays to Advertise," return date, St. Patrick's Day matinee and night.

Palace, vaudeville, March 6-8: Frank Stafford and company headed the bill in "A Hunter's Game."

HARRY E. NORRIS.

BROOKLYN, N. Y.

The second week of the Calburn engagement at the Majestic marked the initial appearance of Florence Webber, leading lady of the company, playing in her old role, "The Firefly." Her singing won many admirers from the audiences. Robinson Newbold again coralled a big share of the honors with his clever and realistic impersonation of Jenkins, the confidential secretary. Mr. Newbold's work as comedian is unquestionably excellent and well delivered. Dorothy Walker and Forrest Huff did some fine acting and singing as Geraldine Van Dare and Jack Travers, respectively, while the same may also be said of Charles Bowers as John Thurston, the uncle. George Shields was a natural Herr Frans, choir master, as could be desired. Others who comprised the cast did very well including Eva Olivotti, Nella Brown, Dorothy Betts, Elsie Iris, and Gus Buell. Next week "The Spring Maid," with several members of the original company.

"Some Baby" drew well at the Montauk during the current week. The theater is now giving Brooklyn some of the best plays available to the utmost satisfaction of its patrons. Julian Arthur in "Eternal Magdalene" follows.

MERKLINGER.

MILWAUKEE

MILWAUKEE (*Special*). — Pabst: March 2-4, Lyman H. Howes, motion pictures, featuring trip through National Glacier Park; business fair.

Alhambra (movie): March 1, Blanche Sweet in "The Blacklist"; March 5, Mary Pickford in "Poor Little Peppina."

Strand (movie): "Undine," Feb. 21; "The Yellow Passport," Feb. 27; "The Wrong Door," March 1.

Butterfly (movie): Silas Marner, Feb. 25; "The Craving," March 1.

Majestic (vaudeville): Feb. 28-March 4, Anna Held headlining. During the week she gave talks at luncheon of the Rotary Club and Business Men's meetings. "A Law Within Itself," March 6; De Wolf Hopper, "Don Quixote," March 9.

Davidson: Feb. 28-March 1, May Irwin in "33 Washington Square"; March 2-4, Mrs. V. Castle in "Watch Your Step"; March 5-11, "Potash and Perlmutter."

Auditorium: On Feb. 28 the Metropolitan Opera company presented their "Ballet Russe" before an audience of several thousand persons, the prices ranging from $1 per seat to $50 per box; elite audience. For sometime previous to its presentation, lectures were held by various clubs, wherein the meaning and description of the production was given. The production was massive, but judging from gossip it was not up to expectations.

Tremendous charity bazar at the Auditorium for the benefit of the war sufferers in Germany and Austria-Hungary. The attendance was beyond expectations, and as high as 5,000 persons were turned away in an evening, while from 15,000 to 20,000 persons jammed the halls.

J. A. KISS.

HARTFORD—NEW HAVEN

HARTFORD (*Special*).—"Under Fire" was the attraction at Parson's Theater week of Feb. 28, and played before large houses. The general opinion is that it is the best play of its type which has ever appeared in this city. "Potash and Perlmutter," March 6, 7, to large audiences. "Experience" returned entire week March 13. Business at Parson's is best in some years.

"Gentleman Jim," otherwise James Corbett, ex-champion, was the headliner at the Palace, March 6-8. Other acts and motion pictures good. House sold out as usual. The Hartford is doing a very large business. Largest attendances for several seasons March 2-4.

NEW HAVEN (*Special*).—"It Pays to Advertise" was the attraction at the Shubert, and played to good business March 9, 10. Week March 13, "The Passing Show of 1915." "Inside the Lines," at the Hyperion week March 6, was well presented, and all members of the company did creditable work. This is its first time here, and audiences were both large and appreciative. Coming attraction, "Woman Against Woman." The Romanoff Dancers at Poli's March 9-11. "The Soul Market" featured photoplay; large attendances. The Olympia and other motion picture houses are all doing very well at present.

Madame Schumann-Heink will appear at the Shubert March 20.

SEYMOUR WEMISS SMITH.

HALIFAX, N. S. (*Special*). — The Academy Players presented "The Girl Out Yonder," March 6, with great satisfaction. Jane Morgan made one of the biggest hits of the season as Flotsam. Sidney Toler made his usual success. John J. Farrell, Martin Woodworth, and Louis Albion are a trio hard to excel in any stock company.

JAS. W. POWER.

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NEWS OF STOCK PLAYS AND PLAYERS

FRANK H. BROOKS, Editor Stock Department

The TICKER

It is not generally known outside of New York that Miss Grace George has been conducting a so-called stock company. The New York *Sun*, editorially, mentioning the fact says—this will interest stock managers—"The stock company, supposed in many ways to embody all the best traditions of the older days of the theater, went out of existence a score or more of years ago. Its departure was assumed to be an inevitable result of changes in the system of the theater. Its restoration has been regarded by many as a most artistic influence for the stage. Of course a new generation of actors cannot be trained in one theater. But the good example and the popular success of this enterprise are expected to encourage others. Whether or not this example will lead other theaters to engage their actors for the season remains to be seen."

Nevertheless, as will be seen by reports of MIRROR correspondents, where stock as stock, is playing in many cities, it seems to satisfy theatergoers.

SHIFTS TO SPOKANE STOCK

SPOKANE, WASH. (*Special*).—Miss Ann Pittwood, a member of the Spokane company playing at the American, is to be made a traveling star on the Ernest Wilkes circuit of stock theaters, according to announcement of Manager A. S. Hatfield. She will tour the circuit in "The Littlest Rebel," which she presented for the first time at the American theater week March 8. From Spokane she will go to Tacoma, following which she will appear with the Wilkes companies in the following cities, in the order named: Seattle, Butte, Salt Lake and San Francisco. The company in San Francisco has not been organized yet, but it will be by the time Miss Pittwood finishes her engagements in the other cities. Miss Pittwood has had extensive dramatic experience, her most notable work having been done as Wendy in support of Maude Adams in "Peter Pan."

Rodney Hildebrand, who has been playing heavy roles with the Ernest Wilkes Stock company at the American theater, has received an important promotion in the Wilkes circuit, being transferred to Tacoma to become leading man of the Wilkes company in the Sound city. Mr. Hildebrand succeeds Norman Hackett, who in turn goes to Seattle to head the company which opens at the Metropolitan theater there next Sunday. Mr. Hilderbrand made his debut as a Wilkes leading man in Tacoma March 12. Chester Warner will take the heavy roles hereafter with the local players.

American.—"The Common Law," week March 5, by the Ernest Wilkes Stock players. Miss Marta Oatman handled the role of the artist's model with great success. J. Anthony Smythe had a congenial role as the artist. C. MacLean Savage had the biggest role of his engagement as the "boob" artist friend, and Miss Jeanne Mai, the new ingenue lead, made a hit as the worldly wise model. "The Littlest Rebel" is underlined.

W. S. MCCREA.

NEW STOCK IN LINCOLN, NEB.

LINCOLN, NEB.—The Lincoln Players will open a Summer engagement at the Oliver Theater, this city, under management of John T. Prince, Monday, May 1. Mr. Prince has been a resident of the city for four years, having gone there as stage director of a stock company, and remaining to organize the Dramatic Department of the University School of Music, with which organization he continues in the Fall. The company thus far engaged includes Clara Blandick, E. H. ("Ted") Woodruff, Mark Elliston, Walter Regan, Al. Sidwell, Shirley Moore, with D. V. Manrose as scenic artist. Only the latest releases will be presented. Messrs. Woodruff, Elliston and Regan are known locally through former excellent stock performances, and Miss Blandick for her fine acting in "Paid in Full," and other road companies. The Lincoln Players has been organized with the idea of maintaining a locally owned company to dispense entertainment during the Summer months.

"IN WYOMING," ELMIRA

ELMIRA, N. Y. (*Special*).—Willard Mack's sterling American drama, "In Wyoming," proved a happy medium for the popular Mozart players at Mozart, March 6-11, and large and delighted houses resulted. Alice Clements charmed as Jennie Summers, the popular leading woman doing some of her best work of the season. Victor Browne was an admirable Bob Ricketts and pleased greatly. Harold Salter gave a strong portrayal of the role of Steve Gordon; Arthur Griffin was a capital David Dalby, and Jack McGrath did well as Willie Settle. Others seen to advantage were Peggy Cameron, Joseph Latham, Cliff Hyde and Gail Truitt. Director Harry E. McKee staged the production in splendid fashion. "The Man Who Owns Broadway," 13-18.

J. MAXWELL BEERS.

AUDITORIUM, MANCHESTER

MANCHESTER, N. H. (*Special*).—Manager Wm. H. O'Neil, at the Palace, continues to please Manchester theater patrons by putting on the best of stock productions. "The Traveling Salesman," March 9, with Charles Dingle and Rose King in the leads proved to be one of the best productions of the stock season. Manager O'Neil having acquired the use of the Auditorium will spare no efforts to bring some of the leading road productions to this city. Neil O'Brien's Minstrels played to capacity houses here 3.

J. J. MAHONEY

WILKES, SALT LAKE CITY

SALT LAKE CITY (*Special*).—At the Wilkes Theater, week Feb. 20 the stock company presented "A Fool There Was," with Manager Wilkes in the leading role, to full houses. The child was charmingly played by little Martha Nelson. The Friend, by Paul Harvey in his usual careful manner. Nana Bryant was sweetly patient as the wife. Claire Sinclair, as the vampire, was fully satisfactory to the large audiences present. Week 27, "Broadway Jones." Outlook for good business is flattering.

C. E. JOHNSON.

ERNEST WILKES.

Kinsman of Edwin Booth, Grandson of the Lord Mayor of London During the Revolutionary War, Playwright, and Manager of a Great Chain of Stock in the West and Northwest.

Ernest Wilkes, head of a chain of stock theaters in the far West, is rapidly becoming one of the most talked of men in western theatrical affairs; principally because his stock circuit is the largest of the kind in America. Everything he has touched the last year seems to have been a money-maker from the "grass roots," as the miners have it. Mr. Wilkes bears a famous name. He is a distant cousin of Edwin Booth, a first cousin of Kate Douglas Wiggin, the writer, and a grandson of John Wilkes, lord mayor of London during the Revolutionary war. He is still a young man, being only 35 years of age. The Wilkes circuit is only six months old, and now includes houses in Spokane, Salt Lake City, Tacoma, Seattle, Sacramento, and Butte. Deals are pending for houses in San Francisco and other Coast cities. Mr. Wilkes has had a road company in the middle West playing "Kick-In" successfully, and is the author of a number of vaudeville sketches. Versatility seems to be his forte, as he is also a finished actor. He has played with a number of stars, including Robert Edeson and Norman Hackett. Mr. Wilkes swings around the circuit continually, playing leads in which he excels with each of his companies. He is particularly at home as Joe Garsen in "Within the Law," as the fool in "A Fool There Was," as the pope in "The Eternal City," and as the dope fiend in "Kick-In."

ROBERT S. PHILLIPS.

McWATTERS-WEBB, TERRE HAUTE

TERRE HAUTE, IND. (*Special*).—Mar. 5-9-11: McWatters, Webb and Company Players, at the Grand, in "The Girl in the Taxi." The farce was put on in an artistic manner and the performers caught the spirit of the piece. Leslie Webb was excellent as the father. Edith Bowers handled the part of the mother in a pleasing way. W. O. McWatters was improperly cast as the son, his appearance being too robust and mature. Tom Krueger, as the sick man, was clever. This player's conscientious efforts have established him as a favorite. Mae Melvin was vivacious in the title role. Lester Howard, as the perfume manufacturer, had the best part yet assigned ot him and made a decidedly good impression as a comedian. Victor Fletcher gave an intelligent characterization of the part of the friend of the family. Bennett Finn was funny as the waiter. Other parts were capably played by Eleanor Pochelu, Edith Gray, Vera Shore and Sam Miller. Next week, "Stop Thief."

GANTT BAGGOT.

LOWE-ADAIR, STEUBENVILLE, O.

STEUBENVILLE, O. (*Special*).—Jane Lowe, John Adair, Sr., Co., are now in their second month at the Herald Square Theater, after appearing there 27 weeks last season. Business is better. They have produced so far, "Jerry," "So Much for So Much," "Trail of the Lonesome Pine," "The Road to Happiness," "45 Minutes from Broadway," "To Day," "Seven Days," "The Law of the Land," "The Blindness of Virtue," "Damaged Goods," and "Ladie Love." In support of Miss Lowe and Mr. Adair are Hugh McManus, Stewart Kemp, Pierre Alsey, Emmett O'Connell, Joe Long, John McDowell, Edythe M. Bryan, Beatrix Lewis, Florence Blair.

"BROADWAY JONES," SALT LAKE

SALT LAKE CITY (*Special*).—At the Wilkes Theater the regular stock company presented "Broadway Jones" week of Feb. 27 to full houses each night. The leading role was very creditably played by Cliff Thompson. Week of March 5, "The Third Degree."

C. E. JOHNSON.

GREATER NEW YORK STOCK

KEITH'S BRONX.—Good, old-fashioned melodrama was produced at the Bronx Theater when the B. F. Keith Players answered to "The Still Alarm," week March 6. The full stage was used for the fire house scene, the brick wall of the theater answering for the side of the fire house. This difficult setting was extremely well handled. Walter Richardson, as Jack Manley, lacked nothing in his interpretation. He made the character so distinct and natural that one lost much of the antiquated language. Walter Marshall played excellently the real-dyed-in-the-wool villain, John Bird alias Gorman. Frances McGrath was very appealing in her subdued emotional effort as Elinor Fordham, and Margret Fielding, as Cad Wilbur, was as ingenuous in her role as she is in keeping her three months' old "secret." Albert Gebhardt and Fred C. House were most gratifying, and Luella Morey, a convincing Mrs. Manning. Russell Parker, Frank Bass, in a very sincere interpretation of Doc Wilbur, Perrie Witham, David Hewitt, William Seeb, William Gunther, Al Fontain, J. H. Childs, Arnold Proctor and Harold McDonald completed the cast. Week of March 13, "The Woman He Married," with Elsie Ferguson's big success, "Outcast," to follow.

IDA C. MALCOMSON.

BROOKLYN.—The Grand Opera House Players, after giving its greatest success of the season with "The Outcast," engaged in a very creditable performance of "Trifling with To-morrow." The plot of the play is exceedingly interesting; this with the good work of the cast made the performance worth while seeing. Miss Enid May Jackson, as Katherine, a nurse, was natural and realistic, and her work in this role could not be excelled, while Mr. William Elliott was clever in every meaning of the word. Mr. Charles Schofield was at his best as McCormack.

ROBERT J. MEAKLINGER.

WADSWORTH.—The Wadsworth Players presented "Under Cover" last week to perhaps the largest audiences that ever gathered at this playhouse. Welba Lestina as Ethel Cartwright, gave a performance that was indeed a revelation, while Harry Hollingsworth, as Stephen Denby, gave his usual fine portrayal. Richard Ogden, as James Duncan, Dave Chase, as Harry Gibbs, J. J. Hyland, as Taylor, Edith Spencer, as Norah Rutledge, Harry Hugenot, as Monty, Carroll Daly, as Michael Haddington, and others helped make the performance a memorable one. Next week "Seven Kays to Baldpate," with "Kick-In" to follow.

ELSMERE.—The Elsmere Players presented "The Barrier" last week to large audiences. Irene Oshier and Clay Clement played the leads aided by well chosen cast. Next week, "Under Cover."

F. H. R.

"GIRL IN THE TAXI," HARTFORD

HARTFORD, CONN. (*Special*).—Hazele Burgess, late stock star at Jacksonville, Fla., and now leading lady with the Poli Players, appeared for the first time with the local company in "The Girl in the Taxi." Miss Burgess succeeds Florine Farr. Miss Farr has been very popular here and is leaving merely because of her health. Miss Burgess made an instant success and was warmly received. Russell Filmore, Robert P. Gleckler and Ben MacQuarrie played other leading parts in excellent fashion. Mr. Filmore joined the company last week but has already become popular. Florence Hart, Laura Tintle and other players did good work this week. All in all, "The Girl in the Taxi" was a distinct success. Very large attendances.

SEYMOUR WEMYSS SMITH.

"ETERNAL MAGDALENE": NEWARK

NEWARK, N. J. (*Special*).—Manager Clifford Stork was fortunate enough to secure the first stock release of the "Eternal Magdalene," partly because he paid a large royalty, and the other reason is Miss Brownell created the leading role during her engagement in Cleveland. It is needless to say, Miss Brownell scored heavily as The Woman. R. Leigh Denny gave a spirited performance of Bellamy. The new juvenile man, Bruce Elmore, made a favorable impression. Harry B. Roche, whom the Newarkers know so well, was in the cast as Gleason, received an ovation. Hardin Rickman, a newcomer, made a favorable impression as Arnold Macy. Next week, "The Lie," to be followed by "Quincy Adams Sawyer," and "The Quaker Girl."

GEO. S. APPLEGATE.

"KICK-IN," FISHER, ST. PAUL

ST. PAUL, MINN. (*Special*).—"Kick-In," by Willard Mack, who was himself a stock star in St. Paul about a dozen years ago, was well presented by the Ernest Fisher Players at the Shubert Feb. 27-Mar. 4. Minor Watson, as Chick Hewes, and May Buckley, as Molly, naturally, were excellent; in fact "excellent" is the word that should be used in regard to the work of every member of the cast. "The Trail of the Lonesome Pine," with May Buckley in the role of the barefooted heroine, 5-11; "Along Came Ruth," 12-18; "Nearly Married," 19-25.

JOSEPH J. PFISTER.

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By EDWARD PEPLE

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This Week—"SEVEN KEYS TO BALDPATE" WADSWORTH THEATRE NEW YORK CITY

Jack Roseleigh

LEADING MAN

This Week: "Outcast"

B. F. Keith's Players Hudson Theatre Union Hill, N. J.

JAMES P. BURTIS

JUVENILE

This Week: MONTE VAUGHN in "UNDER COVER"

ELSMERE THEATRE NEW YORK CITY

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LEADING MAN

Management of CHAMBERLAIN BROWN Grand Opera House, Brooklyn

ROBERT HYMAN

LEADING MAN

PRINCESS THEATRE DES MOINES, IOWA

HAZELE BURGESS

Week March 13—"SHORE ACRES"

POLI THEATRE HARTFORD, CONN.

HAZEL MILLER

INGENUE

POLI PLAYERS

Scranton, Pa.

ROBERT P. GLECKLER

POLI THEATRE—HARTFORD, CONN.

JUVENILE LIGHT COMEDIAN

STEWART E. WILSON

Week March 13th-18th—"GUY FALCONER" in "UNDER FIRE" (First time in Stock)

POLI SCRANTON PLAYERS

Charles Hunter Padden

LEADING MAN

Mgt. CHAMBERLAIN BROWN 1482 Broadway, New York

DAVIS, EMPIRE, PITTSBURGH

PITTSBURGH (*Special*).—The Davis Players were seen in "The Price" week of March 6, giving the piece a careful interpretation. Alice Fleming was cast for the part originally done by Helen Ware, and took advantage of the many opportunities the role offered. A vocal number happened to fall to Miss Fleming's lot this week which was splendidly rendered, and thus another of her accomplishments has come to light. Mabel Caruthers (a new member of the company) made her debut in the role of Mrs. Dole, proving herself a finished and capable actress. Edward Everett Horton had the strong role of the physician, and was master of the role throughout. Faith Avery, Ernest Cossart, Coates Gwynne, and the rest of the cast were praiseworthy. "Milestones," March 13-18.

The Empire was the scene of pure melodrama, March 6-11, when the Empire Stock company presented "Cripple Creek." Louiszita Valentine and William Wells were the popular leads. FACKINER.

ST. LOUIS STOCKS

ST. LOUIS, MO. (*Special*).—The stock houses, the Park and Shenandoah, suffered from the Lenten depression but this was offset to some extent by the final week at the Park of Florence Reed and Malcolm Williams, and Frank Moulan in his artistic portrayal of the miserly Gaspard in "The Chimes of Normandy," at the Shenandoah, both of these attractions proving good drawing cards. Next week Florence Reed and Malcolm Williams say farewell to St. Louis in "The Master of the House" at the Shenandoah. Their engagement as the inaugurators of the "stock starring system," has been acclaimed a gratifying success. HAGERMAN.

FRANCES SHANNON STOCK STAR

Frances Shannon, one of the youngest and thoroughly versatile leading lady, has been engaged as stock star of the Empire Theater Stock at Edmonton, Alberta, Canada. She opened on Monday. "A Woman's Way" and "Jerry" will be included in the bills during her engagement.

STOCK NOTES

Arlin Alcyn will put in a stock company at the Bijou Theater in Flint, Mich., opening Easter Sunday. James Bliss will be stage director.

The Orpheum Theater of Muscatine, Ia., has again changed hands and is now under the management and control of The Otis Oliver Players, who are putting on two bills a week, and giving the best of satisfaction.

In the production of "The Goose Girl," by the Baker Players, at Portland, Ore., week of Feb. 21-26, Mary Edgett Baker shone as the princess. Winifred Bryson played the title-role with charming natural simplicity, and Edward Woodruff made a spirited American diplomat and romantic hero. Although efficiently produced, the play did not draw well.

Justina Wayne is visiting her sister, Mrs. Charles B. Bishop, in Portland, Ore. Friends of Miss Wayne will be glad to learn that she is taking a rest after her season in stock at Rochester, N. Y. She is now working on a legendary poetic scenario for picture production. She plans to visit San Francisco and Los Angeles before returning to New York.

June Keith, who has just finished a special stock engagement with the Warrington Theater, Oak Park, Ill., in "Baby Mine," "The Yankee Girl," "The Rainbow," "Polly of the Circus," and "Rebecca of Sunnybrook Farm," has returned to New York on business.

"It Pays to Advertise" (matinees and night), March 14, at the Grand, Elgin, Ill.; Ralph Kettering's allegory in four episodes called "Which One Shall I Marry," was presented at the Grand, Elgin, Ill., 5-8, with Gertrude Ritchie, Edmond Carroll, Willis Hall, Ainsworth Arnold, and others in the cast, scored splendidly. Mr. Carroll is well known in Elgin, having been a member of the Sherman Stock company.

The Knickerbocker Players of Philadelphia, under direction of George W. Barker, at the Knickerbocker Theater, in that city, played "Paid in Full" week March 6.

The Dubinsky Brothers' Stock company of Kansas City began their twenty-sixth week in that city March 5, in "Rebecca of Sunnybrook Farm," playing to capacity business. The leading roles were handled by Edward Dubinsky and Irene Daniel. "The Time, the Place and the Girl" will be the bill next. The cast will include singing and dancing chorus of forty. "The Virginian" to follow.

Miss Genevieve Russell, leading woman of the North Stock company, Omaha, made a distinctive hit at the Krug Theater, in her part, Maggie, in "Kindling." Miss Russell has won the good will of the theatergoers of Omaha, by her conscientious work and personality.

Hazel McNutt has returned to Omaha, and is the ingenue of the North Stock company, at the Krug Theater. She has been a success in numerous stock companies, and is an Omaha favorite.

The Nestell Players of Hutchinson, Kans., in "The Tragedy of Gossip" at the Home, March 1: "Paid in Full," 2-3-4: S. R. O. to all performances; "The Man on the Box," 6-7-8; "Amy of the Arena," 9-10-11.

After a continuous season of one hundred and six weeks embracing Portland, Ore., Salt Lake City, Denver, Des Moines, Omaha, and Lincoln, Neb., Poli's Grand Theater, Worcester, James A. Bliss, well known as "the somewhat stout comedian and dependable director," is resting at his home in Dorchester, Mass., prior to taking up his duties in April as stage manager for the Alcine Players, at Flint, Mich.

Percy Winter is the new director of the Auditorium Theater Stock company, Kansas City. He came to this country from England with E. S. Willard in 1890.

Eva Lang Stock company opens at the Boyd, Omaha, March 25 in "Jerry." Edward Lynch will be leading man.

"The Drummer of the 76th," by the Keith Players, Providence, R. I., week March 13.

Murillo.

MISS ELDA VITTORI.

Talented Local Singer, St. Louis. She recently made her debut with the San Carlo Opera Company.

The above picture is that of Miss Elda Vittori, a newcomer from the local zone who recently made a distinct and favorable impression with the San Carlo company in St. Louis, Mo. Her clear, ringing soprano won the good opinion of the reviewers, as well as front page "with picture" comment in the dailies. She is best known in St. Louis from her former connection with the Park-Shenandoah Operatic Company, the musical stock company which alternates between the two houses and is now in its ninetieth continuous week. It was in stock that Miss Vittori won her first triumphs.

GOSSIP

Angelo Lippich, of Vienna, a famous tenor, and Emmy Nicklass, a star of the Berlin musical comedy houses, have been added to the cast of Andreas Dippel's production of "Princess Tra-la-la" ("Hoheit Tanzt Walzer"), which is now playing on tour.

As a special feature of the 175th performance of "Alone At Last," at the Shubert Theater, last Thursday night, John Charles Thomas sang the prologue of "Pagliacci," between the second and third acts, in costume.

Edgar Selden is seeking a play for Geraldine O'Brien, who will be remembered for her performance in "The Devil's Garden."

Madame Yorska is considering an offer to appear in a leading English role in a dramatic production, shortly after Easter.

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CHICAGO

An Evening at The Little Theater—Coming Attractions—Bills of the Week

CHICAGO (*Special*).—An interesting evening of odd conceptions and unlooked for thrills can be had at the Chicago Little Theater. "The Charity That Began at Home," in three acts and an epilogue is now running there to packed houses, and it is certainly a comedy for philanthropists. It shows what is meant to be affiliated with "The Incorporated Stage Society of London, England." A visit to that wee theater is a treat, a surprise, a positively enjoyable eye-opening evening. There is a bandbox stage, and the original comedians working in a space no larger than the barrel pulpit in an old Scotch church. There is a strange compound air sort of quaintness in the midget novelty of the place. One keeps turning to the left after entering the building from the street, and taking the elevator to the fourth floor reach a sort of side show or fortune teller entrance at the left, and with another left twist finds himself being ushered by a university undergraduate, off for the night working for nothing to see the show and sell programmes at 10 cents per. The empty side aisle passageway is like the paddock at a race track, and, turning to the right, one does the about face and sees ninety-nine seats on a side hill facing a stage, the size of a leaf in the forest of Oberamergau. The high-brow dramatic bunch was a queer mixture of tea and freak characters in three acts of a comedy nightmare, hypnotically conglomerated and artistically served. The actors got carfare and art for their pay and were happy. They have been at it for four years, and evidently get enjoyment out of their work as well as bring enjoyment to a certain class of high-browes.

"The Lure," organized here to fill four weeks of time on the Stair and Havlin Circuit, left open by the closing of "Making Good" at Kansas City, opened at Gary, Ind., Sunday, and is this week in Detroit. The cast, engaged by Harry Sheldon, includes Mark Elliston, Harry Farnum, Mr. and Mrs. Bert Rare, Walter Hamlett, Harry Farnum, Dorothy La Verne, Maud Truax, Lottie Emmons, and Nellie Holland. "Making Good" played to $98 on the opening Sunday at the Grand in Kansas City. The week was played out, but the company closed at the end of the engagement, and some of the players have not yet returned to Chicago.

The National offers "Along Came Ruth" this week, with the stock company playing it, while the Imperial has the same bill, presented by a company gotten together to offer the show at the Imperial and Victoria.

"Any Man's Sister" opened at the Victoria this week after a three days' trial at Kankakee, Ill. It is presumed the title was taken from Ed. Rose's play, "Everyman's Daughter," which was the second title of "The Rock of Ages."

Edith Patten opens next week with the Chester Wallace Players at the Warrington in Oak Park for leads.

Johnny Bernero will send out a show next season to tour the International Circuit with the title "The Little Girl That God Forgot."

Walter Jones, Maxie Alton, and Herbert Bethew have the "acting" roles in "The Heart of Chicago," as seen in vaudeville.

Maude Adams is expected to reach Chicago April 17 to present "The Little Minister" and other Barrie plays.

Knox Wilson is home after a Western tour, and reports that he was offered places by five film concerns while in California.

"The Ohio Lady" closed here, after the engagement at the Blackstone.

Yvette Guilbert comes to the Blackstone April 10.

William Faversham and Margaret Anglin will be seen at the Auditorium April 23 in "Romeo and Juliet."

"Inside the Lines" will be presented by the stock company at the National next week. "So Much for So Much" week of March 27. "Who's Baby Are You?" week of April 3, and "The Outcast" week of April 10. Other bills to be presented are: "Innocent," "The Battle," "The Miracle Man," "The Girl of the Golden West," "The Woman," and "Jerry."

There are several new attractions on the entertainment bill of fare, which has given a new interest to theatricals.

Blackstone: Augustus Thomas's "Rio Grande" is pronounced a greater play than "Arizona," and is attracting large crowds.

Chicago: "Town Topics" is stupendous entertainment, and promises to carry people to the old American Music Hall in spite of its poor location.

Cort: Taylor Holmes in "His Majesty Bunker Bean" is drawing the people right up to the end of the run.

Garrick: "Experience" continues to bring big attendance to the leading Shubert house.

Powers: John Drew in "The Chief" is playing a limited engagement, and his admirers are alert to see him.

Olympic: "So Long, Letty," continues on its merry way.

Illinois: Montgomery and Stone continue to pack the house.

Princess: "A Pair of Silk Stockings" is nearing the end of its stay.

Cohan's Grand: Blanche Ring has introduced songs into "Jane O'Day of Broadway."

National: The stock company did $3,900 gross with "Seven Keys to Baldpate"—the only big week yet. "Along Came Ruth" is the current bill.

Imperial: "Along Came Ruth" is the current attraction. Al. H. Wilson drew poor business last week.

Victoria: Halton Powell's "Any Man's Sister" is the current attraction. "The Smart Set" drew average business last week.

E. E. MEREDITH.

WEST—NORTHWEST

The attraction at the Metropolitan, Seattle, was "It Pays to Advertise," Feb. 27-March 4. In the cast were Adele Rolland, Eliz Frederic, Elmer Grandin, Frank Allworth, Harold Vermilye and others, who contributed to the fun and amusement. Moore: dark Feb. 27-March 4. At the Pantages the "Dream Pirates" and vaudeville, Feb. 27-March 4: good business. Orpheum: Harry Green and vaudeville. Empress: "Eight Black Dots" and vaudeville. Alhambra: The Jewel City Trio and vaudeville.

STEIN'S MAKE-UP

WASHINGTON

"Delicious and Dreamy" are the Adjectives for "Princess Tra-La-La"

WASHINGTON, D. C., March 17 (*Special*).—A lively colorful musical offering that strongly held the interested musical attention of a crowded house at the New National Monday night was "Princess Tra-La-La"—the new—to this country—the Viennese waltz opera presented by Andreas Dippel. "Princess Tra-La-La" is a brilliantly, bright new musical work—full of the spirit of gay old Vienna, with the story laid in the early 50's, with all the picturesque crinoline and cantatette costume of that period. Matthew Woodward has made a most clever English adaptation from Leo Ascher's "Hoheit Tanzt Walzer." The score abounds in melodious and catchy music, especially in delicious and dreamy waltzes. The book and lyrics are by Julius Brammer and Alfred Greenwall.

T. Daniel Frawley is responsible for the stage direction and Fred Walg is the masterful director of an augmented orchestra. The title-role is in the capitally artistic possession of Phyllis Partington; who has not been a local visitor in four years. Among others of vocal and acting prominence in leading roles were Alice Gaillard, George Baldwin, Henry Vogel, Emmy Nicklass, Dorothy Vaughn, James Hornberger, and Harry Macdonough. "Pollyanna" follows.

The Belasco for the current week is without a regular attraction and the house is dark. "The Passing Show of 1915" comes week March 20, with its twelve big scenes and popular travesties on the popular dramatic hits of the season.

A motion picture auditorium, which is declared to be one of the largest and finest anywhere, is to be erected on the northwest corner of Fourteenth and Irving Streets in one of the busiest sections. According to present plans a $100,000 fireproof building will be erected, with a seating capacity of 4,500. The main auditorium with the gallery, will accommodate 2,500 persons, while an open-air roof garden will seat 2,000. A moving stairway will lead to the roof. The necessary property was secured by the Federal Amusement Company (names not revealed) from the trustees of an estate the purchase price being reported as $35,000.

Margaret Mayo, the playwright, was a most welcomed stopover for a short period in the capital city on her way to Palm Beach, accompanied by her husband, Edgar Selywn for a quiet retreat for joint deliberation of a new play now in construction.

A. H. Van Buren was thoroughly successful in the role of Maverick Brander in the Poli Players' pronounced artistic presentation of "A Texas Steer." The Poli Players were in fine fettle and many individual successes were scored, notably the Bossy of Florence Rittenhouse and the artistic negro delination of J. Hammond Daly as the Minister to Dahomey. "On Trial" is the present week's attractive stock production, with a largely augmented company.

Sam Bernard is the big headliner at Keith's the current week. Other features are Mrs. Thomas Whiffen and company in "The Golden Night." Bessie Wynn, William Pruette, the comedian basso, with Charles Orr and company in "A Holland Romance." The balance of the bill embraces Val Harris and Jack Manion, Patricola and Myers, the Brightons, and Merian's Swiss Dog Pantomists.

The Gayety attractive burlesque offering for the week is "The Hastings Big Show" in the new two-act musical travesty, "I'll Follow You," with Dan Coleman, Irish comedian, and Anna Mae Bell in the leading roles, supported by a very large singing and dancing company.

JOHN T. WARDE.

PHILADELPHIA

Lent Halts the Religious Playgoers—Changes in the Knickerbocker Stock Company

PHILADELPHIA (*Special*).—This week there is but one change of bill to report, at the Garrick, where "Twin Beds" left town to make way for "It Pays to Advertise." "Pollyanna," which has had the record run in town of the season, is now in its final week at the South Broad. Ziegfeld Follies" is still doing a first-rate business at the Forrest.

Up Broad Street, at the Shubert houses, everything is going serenely. "The New Henrietta" is finishing its second week at the Adelphi, while "The Only Girl" continues to do a smashing business at the Lyric.

As Lent is here and Philadelphia is a rather religious town, the theaters expect a slackening in business until after Easter. In fact since Ash Wednesday the large moving picture houses have already noticed a lessening in receipts.

The Walnut's offering this week is "Bringing Up Father."

There was a very notable change at the Knickerbocker Theater last week, a change which all of the patrons heartily approved of. Manager William W. Miller presented as his new leading woman, Miss Emily Smiley, while George W. Barbier became the director of the stock company. The attraction was "Paid In Full," and Miss Smiley played the part of the young wife, Emma Brooks, in a very sympathetic manner. In fact, all of the acting was meritorious, which is accounted for by the cast that included Carrie Thatcher, Ted Brockett, Earl Western, and Josie Sisso.

At the America the Arvine Players presented "Under Cover," and George Arvine, besides directing, also played in the cast. The company includes Ruth Robinson, Ethel Cartwright, Richard La Salle, and Marie Warren.

J. SOLIS-COHEN, JR.

FALL RIVER

FALL RIVER, Mass.—Academy of Music: Henry P. Dixon's Big Review of 1916, March 6-9 with Harry Le Van and a large company of talented players in a very good performance to large attendance. "Damaged Goods," March 9-11 was in offering, being presented in photoplay to large attendance. "It Pays to Advertise," March 17, 18. "Experience" (return), March 23-25.

Savoy: Catherine Crawford and her fourteen Beauty Models in a 1916 Fashion Show; The Cole Troupe of Five, Mellard-Clay Trio, Arnold and White, and Bernado; Marguerite Clark in the photoplay "Mice and Men"; Charles Murray in "His Hereafter"; all pleased good attendance.

Bijou, March 6-11: Eddie Dowling, Allen Largay and Spec. William and Merrican, "College Days," O'Brien, Havel and Miss Valeska, Clar Whitney in "The Ruling Passion" large attendance pleased.

Premier: Ruth Belmar, Elliott and Elliott, Glenn and Dale, Milo Vacre, Will Beecher, Cyril Maude in a future photoplay, March 6-11, to good attendance. Plaza and Palace: Showing feature pictures to large attendance.

W. F. GEE.

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LESTER ALDEN'S PRODUCTIONS

Students of the dramatic department of the Chicago Hebrew Institute, under the able direction of Lester Alden, presented "The Building Fund," an Irish comedy, in three acts, by William Boyle, on Sunday evening, March 12.

Mr. Alden successfully presented on Feb. 12 Gertrude Robin's one-act playlet, "Makeshifts," and Martin V. Merle's one-act Western story, "The Prairie Judgment." The Chicago papers united in praising Mr. Alden's efforts.

SPRINGFIELD, ILL.

SPRINGFIELD, ILL. (*Special*).—Manager Hickox of the Chatterton Theater says: "The Springfield theatergoing public in the habit of crying insistently for the very best in stage attractions will get their wish. From now on only the very best will be booked. So far, under Mr. Hickox's management the house has been doing immense business. "Maid in America," March 2, pleased and drew S. R. O. Seat sale for "Twin Bers," March 7, 8, very heavy. "Daddy Long-Legs," March 14, 15. Harry Lauder, March 20. "Garden of Allah." "Bunker Bean." Dave Warfield, Montgomery and Stone, Maude Adams, John Drew and New York Symphony Orchestra are also booked for this season.

Vaudeville at the Majestic is drawing fair business. Crowds at the Gaiety showing Triangle films. Billie Burke in "Peggy" and "Betty of Greystone" features for the week. Good business at the Princess and Grand showing Paramount pictures. E. L. TOMPKINS.

POOR BUSINESS IN ST. LOUIS

ST. LOUIS, MO. (*Special*).—Diaghieff's Ballet did not bear out the early indications of overwhelming business. An extra performance was added, but after Monday evening business fell away and the press generally commented on the inexplicably bad theatrical business here. William Faversham gave us our first view of "The Hawk" without any startling return. The consensus of opinion seems to be that Faversham misses Julia Opp. As a play "The Hawk" has little merit, and Faversham's personal popularity is hardly great enough here to justify a poor bill. The return of "The Birth of a Nation" to the Olympic for an indefinite run has resulted in only fair business at that house. HAGERMAN.

UTICA, N. Y. (*Special*).—March 2 Christine Miller and Paul Althouse appeared here in concert at the Curtis. Miss Miller has a large following here in musical circles.

March 6 at the Majestic "The Lilac Domino"; Andreas Dippel provided an excellent cast headed by Yvonne Darle; March 10, "The "Masked Marvel" and others in wrestling matches; "Nobody Home," with Lawrence Crossmith and Zoe Barnett, March 15.

While the Triangle pictures at the Alhambra have done moderately well, it remained for Billy Burke in "Peggy" to pack the house to capacity at every performance, March 2-4.

Shubert has Marguerite Clark in "Out of the Drifts." Interesting to Uticans is the appearance of Kitty Brown, a former leading woman with the Majestic Players, in support of Miss Clark. ARTHUR L. WILCOX.

ACTORS' EQUITY ASSO'N

Affiliation with Federation of Labor Will Operate to Benefit of Managers as Well as Actors

Members of the A.E.A. are most earnestly urged to send their permanent addresses to the office of the Association.

At the last meeting of the Council, held in the association rooms, Suite 608, Longacre Building, March 7, the following members were present: Howard Kyle, presiding; Messrs. Edwin Arden, Albert Bruning, Edward Connelly, John Cope, William Courtleigh, Frank Craven, Jefferson De Angelis, Edward Ellis, Frank Gillmore, Richard A. Purdy, Milton Sills, Grant Stewart, and Thomas Wise.

Heretofore, it has been found difficult to secure an attendance of three hundred members of the association for a general meeting. At the special meeting in the Hotel Astor, held on March 10, for the sole purpose of discussing the question of affiliating with the American Federation of Labor, there were more than eight hundred actors and actresses present. When the proposal that the matter should be submitted to the next annual meeting of the A. E. A. for a decision was put to a standing vote, only one member arose for the negative side, and afterwards it was said he had misunderstood the chairman. Taken as a weather vane, this expression seems to leave no doubt as to the quarter in which the wind lies.

Those who have given the most careful study to our problem of establishing a fixed standard of uniform minimum terms between actors and managers, as defined in the A. E. A form of contract, are certain that affiliation with the A. F. L. to this end would, in the long run, operate to the benefit of the best managers no less than to actors. When asked from the floor at the special meeting what was to be gained by such a move our president replied: "It would enable the association to control its members."

It should be borne in mind, in this connection, that it has become a common thing for managers and producers to appeal to the A. E. A. office for its judgment of matters under dispute. This practise is most gratifying to the officers and Council because it denotes that confidence has grown from the careful fairness of their rulings.

Levi H. Fuller, one of the legal representatives of the association in Chicago, and who addressed our meeting in that city on March 10, declares that a statute should be passed in Illinois requiring that any theatrical manager must file a bond before organizing a company of actors to insure the payment of salaries, and if a tour be made, the return railroad fares.

Times change and conditions to-day preclude the viewing of theatrical relations with the eye of twenty years ago. The honorable and successful manager who may hark back to the days of his "shoe-string" ventures and cry, "Don't make it impossible for the young producer to start," has our understanding, but not our judgment. The individual can seldom strike hands with another individual in mutual trust when a business agreement is entered into these days.

Behind the mask of a corporation, so far as the imperfect law permits, too many unscrupulous speculators profit by the license to evade personal responsibility, and thus place the burden of their losses on those they employ. The outrageous practises of such men have forced the victims into seeking some reasonable means of protection.

A few prosperous, highly respected actors, well past the hey-day of their careers, and who have never been associated with more than one or two managers in all their lives, hold fears regarding the contemplated alliance with Federated Labor. Their feelings are natural, but if these worthy men and women were starting their careers in this day and hour they would encounter obstacles far different from what they were at their beginning. A week with us in the A. E. A.'s complaint department would, we are certain, give them an awakening. They would lose their prejudice.

Sympathy between manager and actor is, we grant, essential to the best results in the theater. The word union, in the labor sense, has come to suggest animosity and strife, but for the most part we have not observed that it has ever militated against the reciprocal confidence of the fair manager of an established theater and his stage crew. Every actor remembers many stage carpenters, those repositories of a vast deal of unwritten theatrical love, here and there in the larger cities, that have held their positions for a lifetime. They are *union* men, but they hold the respect, and in some cases even the affection of their employers. They love and honor their business—that is the answer.

Why should an actor, with similar qualities of character, be less amenable to duty and harmony if similarly unionized?

Last Wednesday morning three members of our Council, two of whom had matinee performances ahead of them, arose at six-thirty and made the journey to White Plains for the purpose of testifying in a case for breach of contract. They were on hand to define what constitutes a "theatrical season." Their appearance must have been influential, for the claim was speedily settled without going to trial.

By order of the Council,

HOWARD KYLE, Cor. Sec.

BOSTON

Actors' Fund Benefit—Blanche Bates's Confession—"Frohman Succeeds Copley"

BOSTON (*Special*).—The receipts of the Actors' Fund benefit at the Hollis, March 9, were $3,600. Everything ran as per schedule, save that the members of the "It Pays to Advertise" company did not find it practicable to give "Compromised" as announced. The strongest feature of the four-hour bill proved to be Henry Miller and Ruth Chatterton in "Frederick Lemaitre." Blanche Bates, coming over from New York especially for the occasion, took the audience into her confidence and confessed that all her stage triumphs paled beside the satisfactions of motherhood. Charles Ruggles and Harrison Ford played a sketch, "The House of Russell," of which Mr. Ruggles is part author. It is one of those serious-almost-to-the-last-moment affairs, in which the audience is much moved by the hero's suicide when a stage-hand walks on and asks if "you guys are going to rehearse all afternoon. We want this stage." Messrs. Ruggles and Ford reinforced the good impression they have made in "Rolling Stones." Daniel Frohman was present.

The "Mary Young Craig Relief Fund" benefit took place at the Castle Square the morning of March 11. Derwent Hall Caine found early in the week that he couldn't master the lines of the "soldier," so the part went to W. Graydon Stetson, an amateur of some local note, who handled it well.

Lou-Tellegen's engagement at the Shubert in "A King of Nowhere" has been marked by considerable disappointment in the play, admiration of the talents and physique of Mr. Tellegen himself, comment on his amazingly decollete costume, and a striking caricature of the actor, by Glayas Williams, in the *Transcript*.

Mr. Frazier's disillusioning letter in last week's Miggos, stating that the second part of Shakespeare's "Henry IV" was done by the Benson players two years ago in California, altered the notion that the Harvard Delta Upsilon production of the play (March 13 and 14 at the Castle Square) was the first in America since 1822. It remains apparently true, however, that the play was never acted in Boston until the Harvard men undertook it.

The company of the Theatre Francais of New York, playing at the Copley, came to Boston for a fortnight's engagement, and at first drew slender houses. As is Boston's habit, however, the town gradually awoke to its opportunity, business steadily improved, and the engagement has been extended through the present week.

The Copley, formerly the Toy, is to have still another name, the "Frohman." Gustave Frohman, who now makes Boston his headquarters, and E. A. Mrsenburg have taken over the house and, with the co-operation of the Players' League, will soon inaugurate a policy of one-act plays, motion pictures, and matinees of plays for children. The regular Frohman interests have made haste to explain to the public that they have no connection with the new venture.

The Tremont, the stage of which was recently destroyed by fire, will be rebuilt, but not in time for reopening during the present season.

At the Wilbur on March 14, Molly Pearson, Whitford Kane, and G. T. Andrews, of the "Hobson's Choice" company, will speak to the Drama League on the English repertory theaters.

"Hobson's Choice" and the Delta Upsilon "Henry IV" were Monday's openings. The other bills: Colonial, "Around the Map"; Hollis, "Daddy Long-Legs"; Majestic, Will Hodge in "Fixing Sister"; Shubert, Lou-Tellegen in "A King of Nowhere"; Park Square, "Rolling Stones"; Plymouth, George MacFarlane in "Heart o' th' Heather"; Castle Square (from Wednesday), "Are You a Mason?"

Julia Arthur spoke at the Boton Public Library, March 12, on "Shakespeare's Heroines."

Yvette Guilbert returns for two more matinees at the Shubert, March 14 and 17.

Unionization of actors was discussed at the local meeting of the Actors' Equity Association, March 10, at the Copley-Plaza, but no vote was taken. Grant Mitchell presided. Speeches were made by Ida Vernon, Theodore Friebus, William Carleton, and Ben Johnson. William Norris, Sidney Greenstreet, Vida Croly Sidney, and Will Deming attended the meeting.

Henry Jewett spoke on Shakespeare, and R. D. MacLean and Odette Tyler acted bits from his plays at the Women's City Club, March 13.

FORREST IZARD.

IOWA STUDENTS GIVE A PLAY

GRINNELL, IA. (*Special*).—An amateur cast of young women of the freshmen and sophomore classes of Grinnell College gave a very creditable performance of "The Trojan Women" of Euripides (translation by Gilbert Murray) at the Quadrangle Theater, Feb. 28, before a capacity audience. The production was directed by Miss Gretchen Steiner, daughter of Prof. Edward A. Steiner, lecturer and author.

John Hyams and Leila McIntyre, supported by an able company, presented "My Home Town Girl" at the Colonial, Feb. 29, before a large and well pleased audience.

"It Pays to Advertise" was the attraction at the Colonial, March 1. It was given by a fine cast, including Elsie Glynn, James I. Mitchell, James J. Gardner, and Georgette Leland. HAROLD L. BEYER.

"MARIE-ODILE" PLAYS ON

NEWARK, N. J. (*Special*).—Frances Starr appeared at the Newark (N. J.) Theater, March 6-11 in "Marie-Odile." A legal injunction, procured by Manager Robbins of the Newark Theater restraining Chief of Police Long from interference with the performance of this play, allowed the play to go on. Next week the premiere performance of "Nothing But the Truth" will be given, which is to go on Broadway very soon.

"Hobson's Choice" was presented at the Shubert, March 6-11, with the original cast.

Vaudeville houses are all doing an excellent business. The Bon Ton's company at the Empire played to crowded houses.

GEO. S. APPLEGATE.

STEIN'S MAKE-UP

VAUDEVILLE

FREDERICK JAMES SMITH—Editor

Irene Franklin, Maurice and Walton and Adele Rowland Prominent on Week's Bills

WE'RE old fashioned enough to believe that entertainers should use the stage. So when Irene Franklin made her entrance down the Palace aisle in the grey garb of a theater usher, flashlight in hand, we felt a twinge of—er—disapproval.

Irene Franklin as a Slangy Usher

Miss Franklin, in the guise of a slangy usher-ette, endeavored to find a seat for a large and rather flirtatious gentleman in a fur overcoat. The affair developed into fly repartee in the main aisle. Finally Burton Green appeared upon the stage and reminded Miss Franklin that a "perfectly good stage" was waiting. So the comedienne left the fur-coated stranger in the aisle and climbed a flight of steps to the stage.

At the opening matinee she presented three songs familiar through her recent New York appearances. These included that classic dissertation of a chorus lady's invasion of Broadway and the little kid number, "Dirty Face!" For an encore Miss Franklin revived her plaint of a poor little rich girl, "I Want to be a Janitor's Child."

All these were done with Miss Franklin's delightful art of song. Yet we felt a certain discord in the air. A remark or two indicated a militant feeling. Once, for instance, Miss Franklin referred to the previous portion of the bill as being devoted to "Steinway and Lucille." And we must confess our dislike for the usher number. It was an attempt at novelty but it didn't sound the Franklin note.

Maurice and Walton Return

Maurice and Florence Walton immediately preceeded Irene Franklin on the Palace bill. Since the dancers and Miss Franklin terminated their brief season as co-workers in "Hands Up" with a martial clash, no diplomatic notes have been exchanged. So their close proximity was not conducive to any particular harmony.

At the Monday opening, the applause accorded the dancers was long and thunderous. So long and so thunderous in fact, that it held up Miss Franklin's entrance and sounded suspiciously plugger-like. Be that as it may, we pass on to a commentary of the Maurice-Walton offering.

The stage was hung with a grey cyclorama, enlivened with small medallions of red and green. A Caucassian orchestra of eight contributed the music, while two small darky boys, uniformed and wearing feathered hats, stood at attention.

Maurice and Miss Walton waltzed and did a Cuban Rumba affair. Maurice contributed a solo dance. The leader of the orchestra gave the conventional violin number while Miss Walton slipped from one Lady Duff Gordon to another. Finally the dancers introduced their Apache offering in the quite un-Lucille garb of the Paris underworld.

The Apache Again

The Apache is primitive passion with a dash of absinthe. We've never quite caught its artistic significance. Mr. Maurice choked, pushed, punched and mauled Miss Walton with most commendable zeal, now and then bending her head vigorously backward. It was this charming little climax that brought the storm of applause.

The turn is another effort to revive interest in the ballroom dancer. The bewhiskered Apache isn't an effective first aid, however.

* * *

Carl McCullough is a young fellow with confidence, a tuxedo and a smiling way with him. What more could you ask? He vocalizes "The Rocky Road to Dublin" and, materially aided by the spotlight, sings "What a Wonderful Mother You'd Make." Later, with a touch of the by-heck dialect we are lead to believe is popular outside of Manhattan, he presents "When Hiram Gets to New York." And McCullough gives an impersonation of a slangy health food demonstrator in a department store. Finally he shows us how David Warfield, Eddie Foy and Harry Lauder—three gentlemen rarely imitated—would do "Just For Tonight."

Yet McCullough goes strongly. Did we not mention that he has confidence, a tuxedo and a smiling way with him.

George Sidney in "Honor Thy Children"

George Sidney introduced a queer comedy playlet, "Honor Thy Children," at the Palace. The effort is the work of Clara Lipman and Samuel Shipman.

Mr. Sidney plays Julius Hyman, who loves the widowed mother of two grown-up children. The boy and girl, who rule the little home, oppose their mother's marriage and put Sidney through a comic series of eugenic questions.

MISS SYLVIA JASON,
Harry Tighe's Diminutive Little Foil.

"You weigh 200 pounds, mother weighs 140, you must reduce," they declare.

"I've got a better idea," responded Julius. "Fatten up mother."

Finally the elders elope. They return just as the children are starting to a ball. Papa Julius takes off his belt and forces the children to go to bed. Then, taking the dance tickets, the newlyweds start to the ball.

All in all, it is a feeble farce with—when the husband uses physical force upon his wife's children—irritating moments. Moreover, it is badly played, even by Mr. Sidney, who doesn't fit the role in the least.

* * *

Johnny Dooley pursues Yvette Rugel across the stage after the regulation two-act manner. Dooley is an eccentric individual who leans against the back drop and collapses, steps into the footlight trench and smashes several electric bulbs, and finally does a Scotch bit in abbreviated kilts. Dooley, too, sings a bluish tinged thing called "We've Got a Boarder," said boarder being a great help around the house—

"When I'm not about,
He helps my wifey out."

Assuming a neutral attitude about Mr. Dooley's comedy, we can't suppress a request that Miss Rugel forgo her vocal imitation of Jose Collins. To be truthful, she hasn't the voice.

Adele Rowland's New Songs

Adele Rowland, with Dave Stamper presiding at the piano, changed most of her songs for her Colonial engagement.

Now Miss Roland is doing "Mrs. Kelly's Table d'Hote," where the war discussion shares interest with that eminent lady's hash; a La Rue-like ballad, "In the Cool of the Evening"; "Suzanne," a recitative little tragedy in miniature; "They Didn't Believe Me"; and a snap-your-fingers affair called "That Peculiar Tune." The best of these is, of course, "Suzanne," which has one touch of real drama and is interestingly done.

(*Continued on page* 19)

MISS FELICE MORRIS AND GUY MILHAM IN "THE RIVER OF SOULS."
A Dramatic Moment in John L. Golden's Chinese Melodrama.

LONDON VARIETY NOTES

LONDON (*Special*).—Ella Shields, the Baltimore girl now a London favorite, and her husband, William Hargreaves, entertain the wounded soldiers every Sunday at their pretty home on Brixton Hill.

They're telling an interesting story of George Formby, who was appearing at a command performance at Knowsley Hall, when the King and Queen were on a visit to the Earl of Derby. Formby, you know, makes a habit of addressing the conductor familiarly when he makes his entrance. The conductor in this instance happened to be George Saker, of the Empire, Liverpool. Immediately behind Saker sat the King. Imagine the cool chill that ran through the audience when Formby advanced to the footlights and, seemingly to the King, remarked: "Hullo, George! 'ow are you?" Poor Formby, realizing the state of affairs, was hardly able to finish his turn.

Wallace Lupino, a brother of Lupino Lane, has joined the Royal Flying Corps.

Allan Aynesworth is meeting with success in the halls in his condensed version of "Ready Money."

Among those appearing at the Royal benefit matinee on March 7 before the Queen and the royal family, were Yorke and Leonard, the American character comedians, Frank Van Hoven and Du Calion.

Hall Caine's new war playlet, "The Iron Hand," is described by the reviewers as being pretty obvious melodrama. There's a captured Belgian, the son of a widowed mother, about to be executed by the Germans. A party of Belgians rescue him in the nick of time, however.

The "dance-poems" of Lady Constance Stewart-Richardson, at the Alhambra, are charming bits. Particularly alluring is a Faun study done to music by Gustave Ferrari. Mildred Walker sings during the progress of the turn.

The London Opera House, built by Oscar Hammerstein in 1911 at a cost of a million, has been purchased by a vaudeville syndicate, the chief interest of which is held, it is rumored, by Oswald Stull.

THE CHICAGO BILLS

CHICAGO (*Special*).—The Majestic bill for last week ran pretty long. It is usual for that house to start its show in time for the last act to be off the stage at 10:30 at night and 4:30 in the afternoon. Last week the show started at eight o'clock at night and then ran until 11 o'clock. Mrs. Langtry was the headliner and her playlet proved the most acceptable she has yet presented in vaudeville. Bert LaMont and his Cowboy Minstrels and Ruby Helder offered "freak voices," one following the other. This, of course, conflicted. LaMont's Cowboys and Fred J. Bowers, too, hardly belong on the same bill, especially as several other acts had singing in them. Fred Bowers' offering was the most important in a scenic way that he has yet been connected with. Lillian Shaw proved her usual hit and held "next to closing" position.

The Palace had an entertaining bill, though it was strong on novelty and a little weak on comedy. Houdini headlined. Beatrice Herford was a big hit. Anna Wheaton and Harry Carroll proved big favorites. Helen Lackaye was held over a second week in "Overtones," which caused a lot of talk. Harry Cooper led in the fun making.

Bert LaMont recently married a sixteen-year-old non-professional of Kansas City and his last week at the Majestic was viewed as their honeymoon.

Mae West has a new act in which she is assisted by the Syncopated Four. The offering was produced by T. Dwight Pepple.

DEATH OF FRANK BOHM

Frank Bohm, the vaudeville booking agent, died at the Red Cross Hospital, Central Park West and 100th Street, on Thursday, March 9. Death was due to a complication of diseases. Mr. Bohm having been ill for about a month.

Mr. Bohm was 33 years of age. He was a member of the Lambs, the Friars, the Strollers Club of Chicago, the Duquesne Club of Pittsburgh, the Vaudeville Comedy Club, the First Aid Hungarian Society, and the Masonic Order. At various times he booked for the United Booking Offices and other vaudeville circuits.

Mr. Bohm is survived by a wife and a son.

The business associates of Mr. Bohm plan to continue his agency, business being maintained in the old offices.

COMING HEADLINERS

WEEK OF MARCH 20.—*Colonial*, Dolly Sisters, "The Pekin Mysteries"; *Alhambra*, Ernest Evans and company, Albert Whelan; *Royal*, Rigoletto Brothers; *Orpheum*, Carrie De Mar and company, Juliette Dika, Josie Heather, Maggie Cline; *Bushwick*, Blossom Seeley, Mrs. Thomas Whiffen and company, Hussey and Boyle, Tighe and Jason; *Prospect*, Belle Blanche.

WEEK OF MARCH 27.—*Colonial*, Misses Campbell; *Alhambra*, Mrs. Thomas Whiffen and company, Blossom Seeley; *Royal*, Joseph Bernard and company; *Orpheum*, Anna Chandler, William Pruette and company; *Bushwick*, Mack and Walker, Maggie Cline; *Prospect*, Hussey and Boyle.

VIRGINIA HARNED IN "THE IDLERS"; TRULY SHATTUCK RETURNING

Hattie Williams Cancels Palace Engagement—Mrs. Alf Wilton is Variety Possibility

BY WALTER J. KINGSLEY

LOUISE DRESSER'S party on Sunday last at her Mt. Vernon home was one of the memorable events of the season and all the guests are still talking about the good time. Madame Kate Rolla started the festivities of Sunday with a party at 3 P.M., from which every one went to Mazie Witcher's party at 5 P.M., and thence to Mt. Vernon. Vaudeville was muchly represented. Among the guests were Virginia Harned, William Courtenay, Edward V. Darling, "Bee" Drew, Leonore Harris, A. O. Brown, William Gaxton, Marjorie Wood, James Sullivan, Tony Mareno, Mr. and Mrs. Barney Bernard, Valerie Bergere, Mrs. Morris Guest and Mollie McCarthy.

Eva Tanguay will return to Keith vaudeville at the Bushwick Theater next week at a salary that meets even her expectations.

Robert Mantell is coming to vaudeville soon in a modern sketch. Max Hayes will direct his activities in the two-a-day. No matter what you hear it is quite true and easily to be proven that Max Hayes offered Clara Kimball Young and Alice Nielson for vaudeville with authority to do so, and that tentative arrangements were entered into on their behalf.

Mrs. Alf Wilton gave a song recital for the booking men in the Palace one morning not long ago and made a strong impression. She has a high soprano voice of sweetness and power and is ready for the big time right now.

The tireless Edgar Allan Woolf has completed a musical act for Stone and Kalisz, in which they will open at the Colonial next Monday.

Adele Rowland has informed the booking office that she is in a mood to be reasonable. She plays Washington the week of March 27, and thereafter it will be pictures for her, as the screen calls with a large sum of money offered. Miss Rowland has been one of the really big hits of the year in vaudeville. She and dave stamper get along so well that he may soon be promoted to capital letters.

Virginia Harned has postponed the production of the new comedy sketch, written by herself for herself, and will appear next October in a playlet, called "Idlers," by Georgia Wheaton

William Gaxton, who has been scoring in "A Regular Business Man," has two excellent offers to go into motion pictures.

Before long Harry Clark will be seen and heard on the same vaudeville bill with Nora Bayes. Clark will feature Roy Atwell's famous bug song.

Truly Shattuck returns to Broadway at the Colonial on March 27, with Marta Golden in an act after the fashion of Melville and Stetson.

Sam Bernard has the funniest act in vaudeville. It is a monologue by Aaron Hoffman, and is cheap at $100 a week royalty. Bernard will be at the Colonial, March 27. Booking experts who have heard Bernard say that, for laughs, his offering is incomparable.

Where is Regina Connelli? Is she picturing on the Coast or resting down Palm Beach way? Everyone misses Regina, hence the query

Sam Tauber has sent his check for membership to "The Lights," Freeport's actor colony club.

Hattie Williams canceled herself at the Palace this week because she realized that her sketch was utterly unfitted for big time. She gave it a final trial at the Bronx Theater on Sunday and decided, without prompting, to cancel in justice to herself and the Palace. Those who saw the act agreed unanimously that Miss Williams was doing the sensible thing. The Palace wants Hattie Williams and has told her to go ahead and get another medium and that headline position will be hers. Carrie De Mar took the vacant spot upon a few hours' notice.

The Royal Theater is being booked full of stars by the busy I. Robert Samuels, who has engaged the Dolly Sisters, Mrs. Whiffen, Carrie De Mar, Hussey and Boyle and other headliners never seen in the Bronx before.

Dorothy Jardon continues to be the biggest hit of the season on the Orpheum Circuit. Her newspaper notices are enthusiastic and the managerial reports indicate sensational success.

MAUD ALLAN MAY ENTER VAUDEVILLE; JIMMIE POWERS FOR BRIEF SEASON

Suffrage-Society Play to be Adapted for Varieties—Joe Cawthorn to Try Two-a-Day Later

Maud Allan, the dancer, may enter vaudeville when she recovers from an operation for appendicitis, performed at the German Hospital in this city last week. Miss Allan's condition was serious for several days.

Miss Allan was stricken suddenly at the Hotel Seymour and immediately removed to the German Hospital. Miss Allan returned to New York last Fall after a tour of the world. She has planned to sail on March 4 for England. Her last appearance over here was made four years ago, when she danced in Carnegie Hall.

The vaudeville "powers that be" believe that the classic dance is just now the thing. Ruth St. Denis, with her company, is proving one of the season's biggest drawing cards. Offers for a variety season were made to Miss Allan through the M. S. Bentham offices.

Jimmie Powers, the comedian, is likely to play a brief season in vaudeville, booked by M. S. Bentham, before he stars in a musical comedy, on which he collaborated with R. H. Burnside. The piece is to be produced by the Shuberts.

The musical comedy, "Melinda and Her Sisters," which Mrs. Belmont put on at the Waldorf recently for the suffrage cause, is to be adapted for vaudeville.

The production came prominently into the limelight through the controversy between Mrs. Belmont and Marie Dressler, who gave her services to the production. Both claimed rights to a song. "The Russian Leather Ballet," which made a hit. Miss Dressler alleges that she and Elsa Maxwell wrote the song in question, which Mrs. Belmont claims as her own.

Mrs. Belmont wrote "Melinda and Her Sisters," while Elsa Maxwell furnished the lyrics and composed the music. Miss Maxwell will make the vaudeville version.

Joe Cawthorn will be seen in vaudeville when "Sybil" closes its run at the Liberty theater.

Mr. Cawthorne is making arrangements for a few weeks in the varieties through M. S. Bentham.

Robert B. Mantell is to enter vaudeville, booked through the Max Hayes offices. Mr. Mantell's plans are still indefinite, although he has a sketch requiring a cast of five, which he contemplates using. No opening has yet been arranged.

May Naudain, who left "Katinka" last Saturday, is to enter vaudeville.

Miss Naudain created the role of Katinka in the Arthur Hammerstein production. Two weeks ago she tendered her resignation, her withdrawal taking effect last Saturday.

Both Alice Neilson, the singer, and Clara Kimball Young, the motion picture star, deny that they have signed contracts for vaudeville appearances. Max Hayes, who, it is stated would direct their tours, responds that offers have been made to them, although final contracts have not yet been signed in either case. THE MIRROR first told of the possibility of Miss Neilson and Miss Young's apearances in vaudeville.

Regarding Miss Neilson's denial, Walter J. Kingsley remarks: "All our arrangements with Miss Neilson were perfectly satisfactory. Miss Neilson's brother, as well as her agents, acted in her behalf. We were telegraphing every day to Mr. Albee, and the terms which Miss Neilson finally accepted were regarded as settling the business. From the point of view of the Keith side, Miss Neilson had agreed to sing for ten weeks on the Keith circuit."

Cecilia Wright Returns

Cecilia Wright has arrived in New York, after her tour of the world. Miss Wright has been writing a series of articles upon her adventurous trip, which took her to India, Java, Australia, the South Sea Islands, China and Japan. She is now undecided between a musical comedy offer and vaudeville. If Miss Wright decides upon the varieties, she may use a pianist discovered during her trip.

Martin Beck, according to rumors, is planning to produce an elaborate classic dancing specialty, featuring the Morgan Dancers. Nothing definite has yet been decided upon, however, although Mr. Beck has discussed the proposition with Marion Morgan, who directs the dancers.

The Morgan dancers, by the way, landed prominently in all the New York dailies last week, when they danced in the snow in Central Park. The story was well planted by Walter J. Kingsley, and the reports glowed with such sympathetic phrases as "snow sharp as glass," "bleeding feet," "Spartan maids," "filmy garments," "feet flecked with blood," and "crimson snow."

Laddie Cliff is likely to leave vaudeville for musical comedy shortly. Mr. Cliff is now considering a production offer made through the M. S. Bentham offices.

The Misses Campbell, on March 27, return to the Colonial, the scene of their first hit on the "big time." The Campbells came into the Colonial quite unknown and scored so strongly that they were retained for two weeks. Immediate bookings followed. THE MIRROR claims a portion of the credit for the discovery of the Campbell Sisters, since comment upon their unusual promise was made in its critical columns when the sisters were appearing months before at the 81st Street Theater.

Brockbank Shelves "Herbert Festival"

Harrison Brockbank's "Festival of Gems by Victor Herbert" has been shelved, probably permanently. The offering, which played a single week at the Palace, was looked upon as too expensive by the booking officials. The "Festival" was booked into the Palace without a preliminary try-out, and upon a public showing revealed the need of important alterations in the cast. Mr. Brockbank was about to change several of the vocalists, even appearing himself, but the result would have made the offering too costly, in the belief of the booking powers. Anyway, the offering has been withdrawn, and Mr. Brockbank is back in his Napoleonic episode, "The Drummer of the 76th," appearing this week in Providence. Mr. Brockbank has an offer from Marcus Loew for his "Drummer of the 76th," and also an offer to return to the legitimate stage in an operetta. Consequently he may leave the Keith vaudeville for the present.

Joan Sawyer is making another return to vaudeville at the Palace this week, dancing with George Harcourt.

Miss Sawyer is a dancing rival of Maurice and Florence Walton, since the Elisabeth Marbury team is being held over for a second week.

Another effort to revive stage interest in the ballroom dance will be made by Louise Alexander, with Rudolpho, late co-dancer with Bonnie Glass, as her partner. A vaudeville opening is now being arranged.

Jose Collins cancelled her vaudeville bookings and sailed on Saturday on the *Rotterdam*. Miss Collins was engaged by cable, through the M. S. Bentham offices, to appear under the direction of the George Edwardes estate at Daly's in London in a musical version of "The Prisoner of Zenda."

Miss Collins was to have appeared shortly at the Palace with Maurice Farkoa and later to make a tour of the Orpheum circuit. Miss Collins gave these up to accept the Edwards offer.

Woolf Sketch for Rose Coghlan

Edgar Allan Woolf is writing a new vaudeville vehicle for Rose Coghlan, last seen in the varieties in Mr. Woolf's "The Discovery."

"Nurseryland," with Bert Kalmar and Jessie Brown, has its first metropolitan hearing at the Royal on Monday. Edward S. Keller is booking the tour. Mr. Keller has also arranged to present Van and Bell, who have been touring the Orpheum circuit, in the East. They open at the Maryland theater in Baltimore on May 1. Cooper, Wood and Cooper, comedy musicians, are having their first Eastern showing at the Strand in Brooklyn this week.

A report from Los Angeles last week brought the rumor that Joseph E. Howard, the vaudeville entertainer and song writer, and Irma E. Kilgallen, of Chicago, daughter of a wealthy ironmaster, formerly the Countess Irma Kilgallen de Beaufort, were married in Los Angeles on March 9.

Frank White, of the Orpheum offices, is at Polyclinic Hospital, suffering from stomach trouble.

Charles J. Ross is planning to return to vaudeville. Jeanette Lowrie is mentioned as his possible variety partner.

Kitty Gordon's vaudeville tour has been postponed for at least four weeks by the star's motion picture work. Miss Gordon is to appear in an Edgar Allan Woolf playlet.

WHITE RAT'S BALL

Charlotte and Fred Niblo lead the grand march at the masque and civic ball of the White Rats' Actors' Union at Amsterdam Opera House on Thursday evening, March 16. The march is being staged by Jack Mason.

Danny Sullivan is general chairman of the ball committees, with Celie Lorella directing the amusements, including a circus. Ernest Cutting will direct the White Rats' band orchestra with Steve Misco in charge of the band, while Tim Cronin is chairman of the reception committee. Incidental to the circus will be the ballet divertissement, directed by Aurelio Coccia, and a cabaret directed by Sam Collins. Prizes will be offered for the prettiest and most ingenious costumes revealed at the ball.

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THE WEEK IN REVIEW

(*Continued from page 17*)

Marion Morgan's dancers returned to town at the Colonial in a rearranged repertoire. They are now doing an Egyptian ballet of angular movement, a Greek bacchanal to strains of "The Blue Danube," and a dancing reproduction of the Roman games to the music of Delibes. Two incidental solo dances are done—a Persian cymbal interlude and a spirited Arabian slave dance.

The dancers are still fresh and spontaneous. Their work has beauty in its moving lines and swiftly changing poses. Moreover, it catches a certain pagan joy of the dance.

Mlle. Vera Sabina, with her terpsichorean interlude, "Fantasies of the Dance," makes an interesting contrast to the Morgan dancers. Her turn belongs to the period of the pink-tight "symbolic" dance. Assisted by Cleveland Bronner, she does a conventional Pierrot and Columbine dance, a whirling solo evolution in full length dress and finally a descriptive affair in which the Serpent God hypnotizes and kills Zanuia—Zanuia being, of course, Mlle. Sabina. All this is done within an attractive arrangement of gray hangings.

Mlle. Sabina is apparently a toe dancer of limited technique. The staging is really the best feature. The costumes are elaborate, but garish.

Costumes and Songs

Elsie Pilcer and Dudley Douglas have a purple drop with a futuristic hedge, covered with lavender blossoms, as a background for their turn. Miss Pilcer is a sister of that eminent actor, Harry Pilcer, first histrionic aid to Gaby Deslys.

Mr. Douglas contributes the major portion of the specialty with his singing. Miss Pilcer's share largely consists of an imitation of Gaby and appearances in numerous gowns, topped by befeathered head-dresses. These are so Gaby like that we suspect—well—let us pass on.

Among Mr. Douglas's offerings is a pleasant little matrimonial lyric, "If War is What Sherman Says It Is, T—ell Me What is Married Life?" And he does another number in which he experiences comic difficulties with a detachable mustache. George Moore, we believe, first discovered the possibilities of the mustache-that-wouldn't-stay-put. At least, he does more with it.

The Pilcer-Douglas specialty gets along on its flashiness, rather than any particular merit.

Another trick playlet, "All Wrong," which Frances Nordstrom wrote for her own vaudeville tour. Curiously, the programme terms it a "quaint comedy."

Miss Nordstrom plays a wife who fancies herself bored with the monotony of married life. After a hysterical quarrel with her husband, she drops exhausted upon a couch. A few moments later the 'phone rings. Hubby answers and—believing her asleep—talks angrily over the wire. It quickly develops that he is a crook who has been posing as a man of leisure and wealth in order to escape the police. An enemy is on his trail, the 'phone warns, headed for his apartment. The husband lays down the receiver and draws a revolver. The doorbell rings and, as he waits in the shadows, a stranger steps into the room. He fires and the man falls.

Frances Nordstrom's Surprise Sketch

The woman shrieks in horror. A second later the lights flash on. She has fallen from the couch in her sleep. The whole thing has been a dream. Hubby—far from seeming the reckless burglar of her nightmare—has been startled from a quiet doze in his chair.

The effect of the dreams is well hidden until the climax. In fact, "All Wrong" is effective enough in its melodramatic way. The sketch is not big but it is passable. The deadly dullness of the husband is entirely over-accentuated in writing and playing. Moreover, William Pinkham, as the husband, wears a bad make-up as the dull, monocled husband. Otherwise, the playing is adequate enough.

Frank Orth and William J. Dooley, brother of Johnny Dooley, of Dooley and Rugel, have a patter turn with a plot which quite eluded us. Anyway, it largely consists of comedy falls by Mr. Dooley, who trips, turns, slides in all manner of ways. There's a suggestion of coarseness, particularly in the semi-nance bits at the finish. Vaudeville needs to eliminate the nance at once. This sort of thing has been tolerated too long.

"What's the Matter with Ruth?" rather defies classification. Possibly you might term it a melodramatic satire. It has an idea of some novelty but, in its present form, the thing seems badly undeveloped.

The situation in brief reveals a woman and a young chap, just as she tells him that their love must end. The secret? Gradually he learns. She was an underpaid working girl when the young fellow's father, her employer, came into her life. The lover doesn't wait for further details, but seizes a revolver and declares his intention of killing papa. Then comes the climax. The girl confesses that—she has already married father.

Odd Satirical Melodrama

The novelty of the sketch doesn't, of course, lie in its story, but in a "plant," who sits in a box and makes audible incidental remarks during the progress of the action. This modern Chorus is a slangy individual. He even beats the characters to some of their ready-made melodramatic lines.

We believe the idea has infinitely more possibilities than are revealed here. The playlet is crude in its writings and still cruder in its playing. The stage characters are awkwardly handled.

Pielert and Scofield are afflicted with the prevalent idea that comedy is necessary to put over a turn. The feminine—and comedy—portion of the team is first discovered vocalizing "There's a Broken Heart for Every Light on Broadway." After which the masculine half appears and juggles a bowl of goldfish. Juggling continues to as the *piece de resistance* of the specialty, the woman keeping up a running fire of nut chatter. Whereat the drummer makes discordant noises. "Mike him stop from kidding me," demands the lady comedian. "He ain't kiddin' yuh," returns the juggler. "He knows yuh!"

It's much easier, we've often suspected, to be a juggler than a comedian. Pielert and Scofield prove it. Their comedy is pretty painful.

VAUDEVILLE DATES

The current week is understood where no date is given.

Dates Ahead must be received by Friday for the next issue.

ADELAIDE and Hughes: Keith's, Toledo; Keith's, Dayton, 20-25; Davis, Pittsburgh, 27-April 1.
AMETA: Keith's, Boston.
ANNAPOLIS Boys, Five: Orph., New Orleans.
ANTHONY and McGuire: Colonial, Erie, Pa.
ANTWERP Girls: Keith's, Dayton.
ASTAIRE, Fred and Adele: Keith's, Boston, 20-25.
AUBREY and Riche: Bushwick, B'klyn; Keith's, Boston, 27-April 1.
BALL and West: Prospect, B'klyn; Keith's, Balto., 20-25; Keith's, Phila., 27-April 1.
BARTO and Clark: Victoria, Charleston, 27-29.
BARTON, Sam: Orph., Los Angeles.
BEERS, Leo: Colonial, Norfolk, 16-18; Keith's, Wash., 20-25; Maryland, Balto., 27-April 1.
BELLECLAIRE Bros.: Orph., B'klyn, 27-April 1.
BENNY and Woods: Orph., Seattle; Orph., Portland, Ore., 19-25.

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BOWERS, Fred, V.: Hipp., Youngstown; Keith's, Cleveland, 20-25; Keith's, Indianapolis, 27-April 1.
BRENNAN and Allen: Keith's, Cinti., 20-25; Keith's, Indianapolis, 27-April 1.
BRICE, Fannie: Grand, Calgary, Can.; Orph., Seattle, 19-25.
BRIDE Shop: Shea's, Toronto; Orph., Montreal, 20-25; Keith's, Cleveland, 27-April 1.
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BRONTE and Aldwell: Orph., Chattanooga, 20-22; Grand, Knoxville, 23-25.
BROWER, Walter: Keith's, Columbus; Hipp., Youngstown, 20-25; Colonial, Erie, Pa., 27-April 1.
BROWN and McCormack: Maryland, Balto., 27-April 1.
BUDD, Ruth: Keith's, Cleveland 20-25.
CANTOR and Lee: Orph., Salt Lake City, 19-25.
CARTMELL and Harris: Davis, Pittsburgh, 27-April 1.
CASEY, Dan P.: Orph., Omaha, 19-25.
CASEY, Kenneth: Orph., B'klyn, 20-25.
CAVELLE, Ruby, Co.: Royal, N.Y.C., 20-25.
CEDORA: Davis, Pittsburgh; Keith's, Cinti., 20-25; Empress, Grand Rapids, 27-April 1.
CHALLON, Jean: Orph., Minneapolis; Orph., Winnipeg, 19-25.
CHINKO and M. Kaufman: Keith's, Columbus; Keith's, Cleveland, 20-25; Keith's, Indianapolis, 27-April 1.
CHIP and Marble: Orph., New Orleans; Forsythe, Atlanta, 27-April 1.
CHUNG Hwa Four: Orph., B'klyn, 20-25.
CICCOLINI: Orph., Seattle; Orph., Portland, Ore., 19-25.
CLARK and Verdi: Orph., Portland, Ore.
CLAYTON, Bessie, Co.: Orph., Los Angeles.
CLIFF, Genevieve Co.: Maj., Chgo., 19-25.
CLIFFORD, Kathleen: Keith's, Columbus, 20-25.
CLIFTON and Fowler: Grand, Calgary, Can.; Orph., Seattle, 19-25.
CONANT, Calliste: Orph., Denver; Orph., Colorado Springs, 19-25.
CONLIN, Steele and Parks: Maj., Milwaukee.
CONNELLY and Wenrich: Alhambra, N.Y.C.
COOK, Joe: Keith's, Dayton; Keith's, Cleveland, 20-25; Keith's, Cinti., 27-April 1.
COOK, Olga: Orph., 'Frisco., 19-25.
COOK and Lorenz: Orph., Omaha, 19-25.
COOPER, Harry: Keith's, Dayton; Maj., Milwaukee, 19-25.
CORELLI and Gillette: Orph., Los Angeles.
CRANBERRIES: Palace, Chgo.; Columbia, St. Louis, 19-25.
CUNNINGHAM, Cecil: Orph., New Orleans.
CUTLER, Albert: Maryland, Balto., 27-April 1.
CUTTY, M. and W.: Keith's, Cinti., 27-April 1.
DALE, Violet: Keith's, Columbus; Empress, Grand Rapids, 20-25.
DALY, Vinie: Orph., Winnipeg; Grand, Calgary, 19-25.
DAMERAL, George: Orph., 'Frisco; Orph., 'Frisco, 19-25.
D'AMOUR and Douglas: Keith's, Cinti.; Keith's, Dayton, 20-25; Colonial, Erie, Pa., 27-April 1.
DAVIS, Helene: Alhambra, N.Y.C.
DEAN, Julia, Co.: Columbia, St. Louis, 19-25.
DE CISMERAS, Mme: Columbia St. Louis, 19-25.
DEGMAN and Clifton: Alhambra, N.Y.C.
DEIRO: Keith's, Wash., 27-April 1.
DE KOS, Joseph, Troupe: Keith's, Phila., 20-25.
DESWALL, Olympic: Prospect, B'klyn.
"DE TRIM'S Reducing Parlor": Alhambra, N.Y.C.
DE VOY, Emmett: Orph., Salt Lake City; Orph., Denver, 19-25.
DIAMOND and Brennan: Columbia, St. Louis; Orph., Memphis, 19-25.
DIKA, Juliet: Orph., B'klyn, 20-25.
DONG, Fong, Gue and Haw: Orph., Winnipeg, 19-25.
DONOVAN and Lee: Orph., Kansas City.
DOOLY, Ray: Orph., Seattle; Orph., Portland, Ore., 19-25.
DOOLEY and Rugel: Keith's, Prov.; Keith's, Boston, 27-April 1.
DOOLEY and Sales: Forsythe, Atlanta; Lyric, Birmingham, 20-22; Princess, Nashville, 23-25; Orph., Chattanooga, 27-29; Grand, Knoxville, 30-April 1.
DUGAN and Raymond: Orph., Oakland; Orph., 'Frisco, 19-25.
DUTTONS: Orph., Kansas City; Orph., Minneapolis, 19-25.
DYER, Faye, Trio: Orph., Denver; Orph., Colorado Springs, 19-25.
DYER, Hubert, Co.: Temple, Detroit, 20-25; Temple, Rochester 27-April 1.
ELINORE and Williams: Keith's, Louisville; Keith's, Phila., 20-25; Garrick, Wilmington, Del., 27-April 1.
ELLIS and Bordoni: Shea's, Buffalo; Shea's, Toronto, 20-25; Keith's Phila., 27-April 1.
ELLISON, Glen: Colonial, N.Y.C.; Orph., B'klyn, 20-25; Bushwick B'klyn, 27-April 1.
EMMET and Tonge: Temple, Rochester; Orph., London, Can., 20-25.
ERFORD'S Sensation: Keith's, Balto., 20-25.
ERNIE and Ernie: Keith's, Columbus.
EVANS, Charles, E.: Temple, Detroit, 20-25; Temple, Rochester, 27-April 1.
EVANS, Ernest, Co.: Alhambra, N.Y.C.
EVANS and Wilson: Shea's, Toronto; Orph., Montreal, 20-25; Dominion, Ottawa, 27-April 1.
FABRIZO, Carmine: Colonial, N.Y.C., 20-25.
FASHION Show: Shea's, Buffalo; Keith's, Boston, 20-25.
FATIMA: Palace, Chgo., 19-25.
FERN, Harry, Co.: Orph., Omaha.
FISHER, Grace, Co.: Orph., New Orleans.
FITZGIBBON, Bert: Shea's, Buffalo, 20-25.
FITZGIBBON, Marie: Hipp., Youngstown; Palace, Chgo., 19-25.
FITZGERALD and Marshall: Orph., Oakland; Orph., Sacramento, 20-21; Orph., Stockton, 22-23; Orph., Fresno, 24-25.
FLANAGAN and Edwards: Orph., Kansas City, 19-25.
FLOODS, Three: Keith's, Phila.
FOY, Eddie, and Family: Keith's, Phila., 20-25.
FRANCIS Mae: Orph., Colorado Springs.
FRANKLIN, Irene, and Bert Green: Maryland, Balto; Palace, Chgo., 19-25; Temple, Detroit, 27-April 1.
FREEMAN and Dunham: Keith's, Columbus, 27-April 1.
FRENCH and Ely: Keith's, Wash., 27-April 1.
FRIDOWSKY Troupe: Orph., B'klyn, 20-25; Bushwick, B'klyn, 27-April 1.
GAUTHER and Devt: Maj., Chgo.; Maj., Milwaukee, 19-25.
GAXTON, William, Co.: Colonial, N.Y.C.
GERMAINE, Herbert, Trio: Orph., Stockton, 15-16; Orph., Fresno, 17-18; Orph., Oakland, 19-25.
GILBERT, Elste, Co.: Victoria, Charleston, 20-22.
GILBERT Girls and Collins: Orph., Jacksonville, 16-18; Bijou, Savannah, 20-22.
GIRARD, Harry, Co.: Colonial, Erie, Pa.; Keith's, Cinti., 20-25; Keith's, Columbus, 27-April 1.
GIRL in the Moon: Grand, Calgary, Can., 19-25.
GORDON and Rica: Keith's, Phila.; Shea's, Buffalo, 20-25; Shea's, Toronto, 27-April 1.
GORDON, Paul: Keith's, Prov., 20-25.
GORDONE, Robbie: Orph., Winnipeg, 19-25.
GRAZERS: Dominion, Ottawa; Alhambra, N.Y.C., 20-25; Colonial, N.Y.C., 27-April 1.
GREEN, Harry, Co.: Orph., Frisco, 19-25.
GYGI, Ota: Temple, Detroit; Temple Rochester, 20-25.
HAGAR and Goodwin: Royal, N.Y.C., 27-April 1.
HAL and Francis: Temple, Hamilton, Can; Orph., Montreal, 20-25; Dominion, Ottawa, 27-April 1.
HALL, Laura Nelson: Keith's, Cleveland, 20-25.
HALLEN and Fuller: Orph., B'klyn; Keith's, Boston, 20-25.
HALLEN and Hunter: Orph., Oakland; Orph., 'Frisco, 19-25.
HALPERIN, Nan: Temple, Detroit; Temple, Rochester, 20-25.
HARMONY Trio: Orph., St. Paul; Orph., Minneapolis, 19-25.
HARRAH, Roy, Troupe: Shea's, Buffalo; Shea's, Toronto, 20-25.
HASKELL, Loney: Colonial, Norfolk, 20-22; Bijou, Richmond, 23-25; Victoria, Charleston, 27-29.
HAWKINS, Lew: Forsythe, Atlanta; Grand, Knoxville, 20-22; Orph., Chattanooga, 23-25; Bijou, Savannah, 27-29; Orph., Jacksonville, 30-April 1.
HERAS and Preston: Keith's, Columbus; Hipp., Youngstown, 20-25.
HERFORD, Beatrice: Columbia, St. Louis; Maj., Milwaukee 19-25.
HERMAN, Adelaide: Hipp., Youngstown; Alhambra, N.Y.C., 20-25; Keith's, Wash., 27-April 1.
HERMAN, Al.: Orph., Chattanooga, 16-18; Bijou, Savannah, 20-22; Orph., Jacksonville, 23-25; Bijou, Richmond 27-29; Colonial, Norfolk, 30-April 1.
HERMAN and Shirley: Temple, Detroit, 27-April 1.
HERZ, Ralph: Maj., Milwaukee, 19-25.
HOLMAN, Harry, Co.: Maj., San Antonio, Texas.; Maj., Austin, 23-25; Forsythe, Atlanta, 27-April 1.
HOLMES and Buchanan: Prospect, B'klyn, 27-April 1.
HONEY Boys: Temple, Hamilton, Can.; Empress, Grand Rapids, 20-25.
HUGHES, Mrs., Gene, Co.: Orph., Kansas City; Orph., Omaha, 19-25.
HUNTING and Francis: Keith's, Prov.; Keith's, Phila., 20-25; Keith's, Wash., 27-April 1.
HUNTING, L. and M.: Bushwick, B'klyn, 20-25.
HURST, Brandon, Co.: Orph., Salt Lake City, 19-25.
HUSSEY and Boyle: Orph., B'klyn; Bushwick, B'klyn, 20-25; Prospect, B'klyn, 27-April 1.
IMHOFF, Conn, and Coreene: Orph., Memphis; Orph., New Orleans, 19-25; Orph., Chattanooga, 30-April 1.
INNES and Ryan: Academy of Music, Norfolk, 16-18; Garrick, Wilmington, Del., 20-25.
INTERNATIONAL Girls: Colonial, N.Y.C.; Orph., B'klyn, 20-25; Bushwick, B'klyn, 27-April 1.
JACKSON, Leo and Mae: Orph., Memphis; Orph., New Orleans, 19-25.
JANIS, Elsie: Keith's, Cinti.; Maj., Chgo., 19-25.
JONES, Johnny, Jolly: Orph., Seattle; Orph., Portland, Ore., 19-25.
JORN, Karl: Keith's, Phila., 20-25.
KAJIYMA: Keith's, Prov.; Orph., Montreal, 20-25; Bushwick, B'klyn, 27-April 1.
KENO and Green: Royal, N.Y.C.
KERVILLE Family: Keith's, Cleveland; Keith's, Indianapolis, 20-25; Keith's, Louisville, 27-April 1.
KETCHUM and Cheatum: Bijou, Richmond, 16-18.
KRAFT and Gros: Shea's, Buffalo; Shea's, Toronto, 20-25; Colonial, Erie, Pa., 27-April 1.
KRAMER and Morton: Bushwick, B'klyn; Alhambra, N.Y.C., 20-25.
LADY Alice's Pets: Temple, Detroit; Temple, Rochester, 20-25.
LADY Godiva's Ride: Bushwick, B'klyn.
LADY Sen Mai: Keith's, Dayton; Keith's, Indianapolis, 27-April 1.
LAI Mon Kim: Keith's, Toledo; Keith's, Dayton, 20-25.
LAMONT'S Cowboys: Keith's, Columbus; Orph., St. Paul, 19-25.
LANGDON, Harry, Co.: Orph., Stockton, 15-16; Orph., Fresno 17-18; Orph., Los Angeles, 19-25.
LANGTRY, Mrs.: Keith's, Indianapolis, 20-25; Keith's, Louisville, 27-April 1.
LAVINE, Ed. Gen.: Temple, Detroit; Temple, Rochester, 20-25.
LEACH, Helen Wallin, Trio: Orph., Omaha.
LEIGHTON'S, Three: Palace, Chgo.; Columbia, St. Louis, 19-25.
LEIPZIG: Prospect, B'klyn; Colonial, N.Y.C., 20-25; Orph., B'klyn, 27-April 1.
LEMAIRE and Gilbert: Princess, Nashville, 27-29; Lyric, Birmingham 30-April 1.
LICHTNER and Alexander: Hipp., Youngstown, 20-25; Keith's, Toledo, 27-April 1.
LITTLE Stranger: Hipp., Youngstown; Keith's, Columbus, 20-25; Keith's, Dayton, 27-April 1.
LLOYD, Harold: Orph., Winnipeg, 19-25.
LO MARIA: Columbia, St. Louis; Orph., Memphis, 19-25.
LYONS and Yosco: Keith's, Phila.; Orph., B'klyn, 20-25; Bushwick, B'klyn, 27-April 1.
MACAMBER, Mildred: Keith's, Boston, 20-25.
MACK, Charles, Co.: Orph., New Orleans.
MACK and Walker: Colonial, N.Y.C.; Keith's, Boston, 20-25; Bushwick, B'klyn, 27-April 1.
MADDEN, Lew, and Gene Ford: Keith's, Cleveland; Temple, Detroit, 20-25; Temple, Rochester, 27-April 1.
MAN Off the Ice Wagon: Orph., Montreal, 20-25; Dominion, Ottawa, 27-April 1.
MANG and Snyder: Orph., Salt Lake City; Orph., Denver, 19-25.
MARLOTTE, Harriet, Co.: Orph., Winnipeg; Orph., Winnipeg, 19-25.
MARRIED Ladies' Club: Forsythe, Atlanta.
MARTINI and Maximillian: Forsythe, Atlanta, 20-25; Prospect, B'klyn, 27-April 1.
MARTINS, Flying: Keith's, Indianapolis; Keith's, Louisville, 20-25.
MARX Brothers Co.: Forsythe, Atlanta; Princess, Nashville, 20-25; Bijou, Savannah, 27-April 1.
MASON, Harry Lester: Bushwick, B'klyn; Keith's, Phila., 20-25.
MASON-Keeler Co.: Prospect, B'klyn.
MASON and Murray: Orph., Winnipeg; Grand, Calgary, 19-25.
MAURICE and Florence Walton: Palace, N.Y.C.
MAYHEW, Stella, and Billy Taylor: Orph., Winnipeg, 19-25.
McCLOUD and Carp: Orph., Kansas City.
McDONALD, Mr. and Mrs.: Orph., Chattanooga, 20-22; Bijou, Richmond, 27-29; Colonial, Norfolk, 30-April 1.
McFARLAND, Marie and Mary: Keith's, Prov.; Keith's, Boston, 20-25.
McINTYRE, Frank, Co.: Keith's, Louisville; Forsythe, Atlanta, 20-25; Keith's, Wash., 27-April 1.
McINTYRE and Heath: Keith's, Cinti., 20-25.
McKAY and Ardine: Maj., Milwaukee.
McWATTERS and Tyson: Maj., Chgo., 19-25.
MEDLIN, Watson and Tower: Lyric, Birmingham, 16-18.
MELROSE, Bert: Keith's, Toledo, 20-25.
MELVILLE, Mary: Victoria, Charleston, 16-18; Bijou, Savannah, 20-22; Orph., Jacksonville, 23-25; Forsythe, Atlanta, 27-April 1.
MERCEDES: Maj., Chgo.; Keith's, Columbus, 20-25.
MERRILL and Otto: Royal, N.Y.C.
METROPOLITAN Dancers: Orph., Salt Lake City; Orph., Denver, 19-25.
MEYAKOS, Four: Colonial, N.Y.C.; Orph., B'klyn, 20-25.
MILLERSHIP, Florrie: Orph., St. Paul; Orph., Minneapolis, 19-25.
MILO: Keith's, Indianapolis, 20-25; Keith's, Louisville, 27-April 1.
MONTGOMERY, M., Co.: Columbia, St. Louis; Orph., Memphis 19-25.
MOON and Morris: Maryland, Balto.; Alhambra, N.Y.C., 20-25.
MOORE and Hagar: Maj., Chgo.; Maj., Milwaukee, 19-25.
MOORE, Gardiner and Rose: Dominion, Ottawa.
MOORE, O'Brien and McCormick: Orph., Stockton, 15-16; Orph., Fresno, 17-18; Orph., Los Angeles, 19-25.
MORAN and Wiser: Maj., Chgo.; Bushwick, B'klyn, 27-April 1.
MORGAN Dancers: Keith's, Phila.; Maryland, Balto., 27-April 1.
MORGAN, J. and B.: Temple, Detroit, 20-25; Temple, Rochester 27-April 1.
MORLEY, Victor, Co.: Palace, Chgo.; Keith's, Wash., 27-April 1.
MORRELL, Beatrice, and Sextette: Bushwick, B'klyn; Keith's, Wash., 20-25.
MORRIS, William, Co.: Empress, Grand Rapids, 20-25; Keith's, Toledo, 27-April 1.

MORRISSEY and Hackett: Keith's, Boston; Maryland, Balto., 20-25.
MORTON, Ed.: Orph., Portland, Ore.
MORTON, Paul, and Naomi Glass: Prospect, B'klyn; Keith's, Wash., 20-25.
MORTON and Moore: Royal, N.Y.C.; Keith's, Columbus, 20-25; Keith's, Indianapolis, 27-April 1.
MOSCONI Brothers: Alhambra, N.Y.C.
MULLANE, Frank: Alhambra, N.Y.C., 20-25.
MULLEN and Coogan: Temple, Rochester; Keith's, Dayton, 27-April 1.
MURPHY, Frankie: Orph., Oakland; Orph., Sacramento, 20-21; Orph., Stockton, 22-23; Orph., Fresno, 24-25.
NASH George: Keith's, Wash., 20-25.
NATALIE and Ferrari: Keith's, Louisville; Keith's, Cintl., 20-25.
NATALIE Sisters: Orph., Sacramento, 20-21; Orph., Stockton, 22-23; Orph., Fresno, 24-25.
NAVASSAR Girls, Sixteen: Columbia, St. Louis, 19-25.
NEHER and Kappell: Maryland, Balto., 20-25.
NELSON, Nichols, Troupe: Keith's, Prov., 20-25.
NESBIT, Evelyn, and Jack Clifford: Orph., Denver; Orph., Colorado Springs, 19-25.
NORDSTROM Francis: Alhambra, N.Y.C.; Keith's, Phila., 27-April 1.
NORTON, Ruby, and Sammy Lee: Shea's, Buffalo; Shea's, Toronto, 20-25; Keith's, Phila., 27-April 1.
NORVELLES: Hipp., Youngstown; Keith's, Indianapolis, 20-25; Keith's, Louisville, 27-April 1.
NUGENT, J. C., Co.: Keith's, Indianapolis.
OAKLAND, William, Co.: Bushwick, B'klyn, 20-25; Maryland, Balto., 27-April 1.
OBONE: Bijou, Savannah, 16-18; Orph., Chattanooga, 20-22; Princess, Nashville, 23-25; Colonial, Norfolk, 27-29; Bijou, Richmond, 30-April 1.
OHRMANN, Chilson, Mme.: Grand, Calgary, Can.; Orph., Seattle, 19-25.
OLCOTT, Charles: Keith's, Indianapolis; Keith's, Louisville, 20-25.
OLD Homestead Eight: Orph., Montreal; Davis, Pittsburgh, 20-25; Temple, Rochester, 27-April 1.
O'LEARYS: Colonial, Erie, Pa.
OLIVER and Olp: Shea's, Toronto; Davis, Pittsburgh, 20-25; Keith's, Cintl., 27-April 1.
O'NEIL, Doc.: Empress, Grand Rapids, 27-April 1.
ORANGE Packers: Garrick, Wilmington, Del., 27-April 1.
ORTH and Dooley: Palace, N. Y.C.; Keith's, Wash., 20-25.
OVERTONES: Orph., Kansas City, 19-25.
PADDEN, Sarah, Co.: Keith's, Phila., 20-25; Keith's, Prov., 27-April 1.
PAGE, Helen, Co.: Orph., Chattanooga, 20-22; Grand, Knoxville, 23-25; Lyric, Birmingham, 27-29; Princess, Nashville, 30-April 1.
PAKA, Toots, Co.: Colonial, Norfolk, 16-18.
PALFREY Hall and Brown: Alhambra, N.Y.C.
PALMER, Gaston: Colonial, Norfolk, 20-22; Bijou, Richmond, 23-25.
PARILLO and Frabito: Prospect, B'klyn.
PARRY, Charlotte, Co.: Keith's, Wash.; Keith's, Phila., 20-25.
PASSION Play of Washington Square: Davis, Pittsburgh; Keith's, Dayton, 20-25; Empress, Grand Rapids, 27-April 1.
PASSION Play of Washington Square (Western): Orph., 'Frisco; Orph., Sacramento, 20-21; Orph., Stockton, 22-23; Orph., Fresno, 24-25.
PATRICOLA and Myers: Keith's, Wash.; Prospect, B'klyn, 20-25.
PATTERSON, Burdella: Temple, Detroit, 20-25; Temple, Rochester, 27-April 1.
PAYNE and Niemeyer: Keith's Cintl.; Keith's, Indianapolis, 20-25; Keith's, Louisville, 27-April 1.
PEKIN Mysteries: Bushwick, B'klyn; Colonial, N.Y.C., 20-25.
PETTICOATS: Keith's, Indianapolis; Keith's, Toledo, 20-25; Colonial, Erie, Pa., 27-April 1.
PHILLIPS, Mr. and Mrs. Norman: Royal, N.Y.C., 20-25.
PIERLO and Schofield: Orph., B'klyn; Keith's, Prov., 20-25.
PIETRO: Grand, Calgary, Can.; Orph., Seattle, 19-25.
PILCER and Douglas: Bushwick, B'klyn; Maryland, Balto., 20-25; Orph., B'klyn, 27-April 1.
POWELL, Catherine: Grand, Calgary, Can.; Orph., Seattle, 19-25.
PRIMROSE Four: Colonial, N. Y.C.; Keith's, Prov., 20-25; Orph., B'klyn, 27-April 1.
PRUETTE, William, Co.: Keith's, Wash.; Orph., B'klyn, 27-April 1.
QUIGLEY and Fitzgerald: Keith's, Cintl.; Colonial, Erie, Pa., 20-25; Orph., B'klyn, 27-April 1.
QUIROGA: Orph., St. Paul; Orph., Minneapolis, 19-25.
RAYMOND and Caverly: Royal, N.Y.C.
READINGS, Four: Forsythe, Atlanta; Lyric, Birmingham, 20-22; Princess, Nashville, 23-25; Grand, Knoxville, 27-29; Orph., Chattanooga, 30-April 1.
RED Heads: Keith's Indianapolis; Keith's, Louisville, 20-25; Keith's, Cintl., 27-April 1.
REYNOLDS and Donegan: Orph., Omaha.
RHOADES, Mack, Major: Orph., Colorado Springs; Orph., Omaha, 19-25.
RICE, Andy: Orph., Winnipeg; Grand, Calgary, 19-25.
RICHARDS and Grant: Royal, N.Y.C.
RIGOLETTO Brothers: Royal, N.Y.C., 20-25.
RING, Julie, Co.: Orph., 'Frisco; Orph., Oakland, 19-25.
RIVER of Souls: Maj., Milwaukee; Palace, Chgo., 19-25.
RIVES, Shirley and Ben Harrison: Colonial, N.Y.C.
ROCK, William and White: Orph., Minneapolis, 19-25.
ROESNER, George M.: Hipp., Youngstown, 27-April 1.
ROLLAND, George, Co.: Keith's, Boston, 20-25.
ROMANOS, Three: Royal, N.Y.C.
ROSE, Julian: Alhambra, N.Y.C.
ROSHANARA: Orph., Minneapolis; Orph., Omaha, 19-25.
ROWLAND, Adele, and Dave Stamper: Keith's, Wash., 27-April 1.
ROYE, Ruth: Davis, Pittsburgh; Keith's, Toledo, 20-25; Hipp., Youngstown, 27-April 1.
RUDOLPH, Henry G.: Bijou, Savannah, 16-18; Orph., Chattanooga, 20-22; Grand, Knoxville, 23-25; Princess, Nashville, 27-29; Lyric, Birmingham, 30-April 1.
RUSSELL, Lillian: Keith's, Phila.; Shea's, Buffalo, 20-25; Shea's, Toronto, 27-April 1.
RYAN and Lee: Maj., Chgo., 19-25.
RYAN and Tierney: Keith's, Boston; Keith's, Prov., 20-25; Orph., Montreal, 27-April 1.
SABINA, Vera: Bushwick, B'klyn; Prospect, B'klyn, 20-25.
SABINE and Bronner: Keith's, Phila., 27-April 1.
SALE, Chic: Orph., Salt Lake City; Orph., Denver, 19-25.
SALON Singers: Bijou, Richmond, 16-18.
SAMOYA: Colonial, N.Y.C., 20-25.
SAMUELS, Ray: Princess, Nashville, 16-18.
ST. DENIS, Ruth, Co.: Orph., B'klyn; Davis, Pittsburgh, 20-25; Keith's, Cleveland, 27-April 1.
SANSONE and Delilah: Keith's, Louisville; Princess, Nashville, 27-29; Lyric, Birmingham, 30-April 1.
SANTEY Brothers: Orph., Jacksonville, 16-18; Forsythe, Atlanta, 20-25.
SAWYER, Joan, and George Harcourt: Palace, N.Y.C.
SAXO Sextette: Keith's, Louisville, 20-25.
SCHEFF, Fritzi: Orph., Kansas City.
SCHMETTANS: Keith's, Boston.
SCHINDLER, George: Colonial, Erie, Pa., 20-25.
SCHOOL Play Ground: Princess, Nashville, 20-25.
SCOTCH Lads and Lassies: Columbia, St. Louis; Orph., Memphis, 19-25.
SCOTT and Keane: Maj., Milwaukee; Palace, Chgo., 19-25.
SEELEY, Blossom: Orph., Montreal; Bushwick, B'klyn, 20-25; Alhambra, N.Y.C., 27-April 1.
SHARP and Turke: Orph., Los Angeles, 19-25.
SHARROCK'S: Temple, Detroit; Temple, Rochester, 20-25.
SHAW, Mary, Co.: Temple, Detroit; Temple, Rochester, 20-25.
SHERMAN, Dan, Co.: Forsythe, Atlanta, 27-April 1.
SHERMAN and Uttry: Keith's, Phila.; Empress, Grand Rapids, 20-25.
SID and Sid: Grand, Knoxville, 16-18; Lyric, Birmingham, 23-25; Bijou, Richmond, 27-29; Colonial, Norfolk, 30-April 1.
SIMMS, Willard, Co., Grand, Calgary, Can., 19-25.
SIMON, Louis, Co.: Davis, Pittsburgh; Hipp., Youngstown, 20-25; Keith's, Columbus, 27-April 1.
SINGER and Zeigler Twins: Orph., Minneapolis.
SMALLEY, Ralph: Colonial, Erie, Pa.; Hipp., Youngstown, 20-25.
SMITH and Austin: Orph., Los Angeles.
SMITH, Irene, and Bobby: Dominion, Ottawa.
SOCIETY Buds: Orph., Chattanooga, 13-18; Colonial, Norfolk, 20-25; Colonial, Norfolk, 27-29; Bijou, Richmond, 30-April 1.
SONG Revue: Keith's, Dayton.
STAMM, Orville: Lyric, Birmingham, 20-22; Grand, Knoxville, 23-25; Orph., Chattanooga, 27-29.
STANLEY, Aileen: Davis, Pittsburgh, 20-25.
STANLEY, Stan, Trio: Keith's, Prov., 20-25; Keith's, Boston, 27-April 1.
STATUES, Five: Palace, Chgo.; Columbia, St. Louis, 19-25.
STEADMAN, Al, and Fanny: Orph., Memphis; Orph., New Orleans, 19-25.
STONE and Haynes: Orph., Sacramento, 20, 21; Orph., Stockton, 22-23; Orph., Fresno, 24-25.
SULLIVAN, Arthur, Co.: Orph., 'Frisco.
SWIFT, Thomas, Co.: Keith's, Toledo; Hipp., Youngstown, 20-25.
SYLVESTER and Vance: Shea's, Buffalo; Shea's, Toronto, 20-25.
TANGO Shoes: Keith's, Indianapolis; Alhambra, N.Y.C., 27-April 1.
TAYLOR, Eva, Co.: Orph., Minneapolis; Orph., St. Paul, 19-25.
THOMAS and Hall: Keith's, Dayton, 20-25.
THORNTON, James and Bonnie: Royal, N.Y.C.
THURBER and Madison: Orph., Omaha.
TIGHE, Harry, and Sylvia Jason: Keith's, Phila.; Bushwick, B'klyn, 20-25; Alhambra, N.Y.C., 27-April 1.
TOGAN and Geneva: Keith's, Columbus, 20-25; Shea's, Buffalo, 27-April 1.
TOMBOYS, Two: Orph., Winnipeg; Grand, Calgary, 19-25.
TOMPKINS, Susane: Garrick, Wilmington, Del.
TOWER and Darrell: Colonial, Erie, Pa.; Alhambra, N.Y.C., 20-25.
TOYE, Dorothy: Columbia, St. Louis.
TRAVERS, Noel, Co.: Empress, Grand Rapids; Davis, Pittsburgh, 27-April 1.
TUCKER, Sophie: Keith's, Cintl., 20-25; Keith's, Columbus, 27-April 1.
TUSCANO Bros.: Orph., Colorado Springs; Orph., Kansas City, 19-25.
TYPES, Three: Orph., New Orleans; Maj., Chgo., 19-25.
VADIE, Mlle., and Girls: Maj., Chgo., 19-25.
VALENTINE and Bell: Orph., Portland, Ore.
VAN and Bell: Orph., Denver; Orph., Colorado Springs, 19-25.
VAN, Billy B., Co.: Colonial, Norfolk, 16-18.
VAN and Schenck: Keith's, Louisville; Princess, Nashville, 20-22; Lyric, Birmingham, 23-25; Forsythe, Atlanta, 27-April 1.
VANDERBILT and Moore: Grand, Calgary, Can.; Orph., Seattle, 19-25.
VASCO: Keith's, Columbus; Empress, Grand Rapids, 27-April 1.
VINCENT, Claire, Co.: Orph., Montreal; Dominion, Ottawa, 20-25; Shea's, Buffalo, 27-April 1.
VIOLINSKY: Royal, N.Y.C.
WAKEFIELD, W. H.: Orph., Seattle; Orph., Portland, Ore., 19-25.
WAR Brides: Lyric, Birmingham, 20-25.
WARD and Faye: Orph., Memphis; Orph., New Orleans, 19-25.
WARREN and Conly: Orph., Portland, Ore.
WATER Lilies, Six: Temple, Hamilton, Can., 20-25.
WATSON Sisters: Keith's, Toledo.
WEBER, Dolan and Frazer: Palace, Chgo.
WEBER and Fields: Keith's, Boston; Shea's, Buffalo, 27-April 1.
WEEKS, Marion: Davis, Pittsburgh; Keith's, Cleveland, 20-25; Orph., Montreal, 27-April 1.
WELCH, Ben: Orph., B'klyn, 27-April 1.
WELCH'S, E., Minstrels: Colonial, Norfolk, 16-18.
WENTWORTH, Vesta and Teddy: Keith's, Dayton.
WHAT Happened to Ruth: Alhambra, N.Y.C., 20-25; Keith's, Boston, 27-April 1.
WHEELER, B. and B.: Shea's, Buffalo, 27-April 1.
WHEELER, Bert, Co.: Orph., 'Frisco, 19-25.
WHELAN, Albert: Orph., B'klyn; Alhambra, N.Y.C., 20-25; Davis, Pittsburgh, 27-April 1.
WHIFFEN, Thomas, Mrs., Co.: Keith's, Wash.; Bushwick, B'klyn, 20-25; Alhambra, N.Y.C., 27-April 1.
WHIPPLE, Huston, Co.: Orph., St. Paul; Orph., Minneapolis, 19-25.
WHITE, Doc.: Orph., Denver, 19-25.
WHITE Hussars, Nine: Keith's, Prov., 27-April 1.
WHITE and Clayton: Empress, Grand Rapids; Keith's, Toledo, 20-25.
WHITE, Porter J., Co.: Keith's, Toledo.
WHITFIELD and Ireland: Shea's, Toronto.
WHITING and Burt: Orph., 'Frisco; Orph., Oakland, 19-25.
WILDE, Mr. and Mrs. G.: Keith's, Louisville, 20-25; Keith's, Columbus, 27-April 1.
WILLIAMS, Elsie, Co.: Keith's Cintl; Colonial, Erie, Pa., 20-25.
WILLIAMS, Hattie, Co.: Palace, N.Y.C.
WILLIAMS and Wolfus: Temple, Detroit; Temple, Rochester, 20-25; Keith's, Cintl., 27-April 1.
WILLARD: Keith's, Wash., 20-25.
WILMER, Walter, Co.: Bushwick, B'klyn; Keith's, Wash., 20-25; Colonial, N.Y.C., 27-April 1.
WILSON, Jack: Palace, N.Y.C.
WOOD, Britt: Royal, N.Y.C.; Keith's, Boston, 20-25; Keith's, Prov., 27-April 1.
WRIGHT and Dietrich: Empress, Grand Rapids; Keith's, Toledo, 20-25; Hipp., Youngstown, 27-April 1.
WYNN, Bessie: Keith's, Wash.
ZELAYA: Orph.; B'klyn.
ZORA, Gara: Orph., 'Frisco, 19-25.

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MOTION PICTURES

WILLARD HOLCOMB—Editor

THE MIRROR Motion Picture Department, Established May 30, 1908

COMMENT AND SUGGESTION

WHO SHALL BE CENSORS?

SINCE the days of the celebrated Compendium the name GASKILL has been synonymous for unlimited powers of literary and chirographic expression. THE MIRROR is in receipt of a communication from CHARLES L. of that ilk who, although his peppery pen has been employed principally of late upon motion picture scenarios, nevertheless maintains the family fame for ability to sling pictorial language on any subject which he illuminates. While much of the following apostrophe to the picture theatre may be coldly criticised as rhetorical rhodomontade, nevertheless, Mr. GASKILL raises a pertinent point in the title: "Who Shall the Censors Be?":

The theater is the cauldron in which civilization is flung. It is where the gold in the heart is separated from the dross. It is the day and the night of life. It is where you and all mankind must pass with the masque torn off. If it is not this then it is worse than nonsense—it is monstrous. It is flattery and humbug.

The theater is visualized conscience. There the good that urges us is balanced against the evil that drives us. It is where conflict rages. It is the eternal battlefield where God's host is engaged by the demons of Hell. Upon the theater is exhibited the heart and soul of man, naked. It is where the smile is torn from the face and the hate underneath is revealed. Only the nude must be seen here. Blood is red, murder is murder. Against these are the holy love of the mother who suckles her babe, and the divinity in man which glorifies his crucifixion.

Eminently is the theater a fit place for men and women. It is where we may weep over the evil and shout aloud that there is good in mankind. Obviously such an institution is only for the man and the woman, not for the child with the child-mind. The child's theater is its nursery walls, its marionette automata and fanciful gesture.

Unless the theater is the place of truth stark naked in all its sublimity, then there is no theater, and man is robbed of his opportunity to see himself as he is, is turned upon himself individually and only for the light that would lead him to Heaven.

The theater is the Press, the Pulpit, the Platform—it is the composite of all means of propaganda, for it presumes to demonstrate in objective actuality the effect of all philosophy, all doctrine—political, social, religious, industrial. It is the great clearing-house of right and wrong.

When you talk about *censoring* the theater, you write yourself down as one who, fearful of examination before the judge and jury, would forfeit his case by default. It is the position of the rankest rogue, the vilest coward. Far from indicating that your chief concern is the uplift of humanity, it merely proves your own shrinking self—the fact that you yourself are ashamed of yourself. For, potentially at least, all men are the same.

Jesus himself was not afraid to look upon a certain woman, nor was He ashamed to talk with her, and look at the matter from her own poor mutilated view-point; nor did He lack the courage and sympathy to speak to her with hope in His voice and charity. That was a theater, a play. There were the actors and the audience. It was a pure tragedy or drama—as you will. It was a play for all the ages. Where were the censors on this momentous occasion? They were there. They all held rocks and cudgels in their hands—ready to fling them upon the woman but for the Voice which confounded them with their own guilt.

Will you say that this divine play should have been censored, and its vitals struck out for fear of offense to some mollycoddle twenty times as guilty as the woman? Did He know what He was saying when He charged the censors themselves with the same crime? Or was He merely a playwright seeking to "stimulate by suggestion"? Bah! I'd rather have the arms of the veriest criminal about me, and walk side by side with him to the Seat of Judgment, than dwell a day under the same roof with one of these censorious creatures whose every utterance befouls the air with their own uncleanness.

A nation which must put a censor in charge is already drunk with lying and deceit, and must soon stagger into that deepest of pits dug expressly for the "unco' gude"—the self-righteous and smug. Such a nation is afraid to look itself in the face.

CHARLES L. GASKILL.

While it may be regretted that Mr. GASKILL did not devote more space to the discussion of his text, the answer to his query is absurdly simple. We are the only completely qualified motion picture censors, who would be perfectly satisfactory, to ourselves. However, several million independent-minded Americans might disagree with us entirely on this solution—or rather *reductio ad absurdam* of the whole censorship proposition.

BESSIE EYTON—(SELIG).

Therefore, let us quote OTHEMAN STEVENS, the caustic but convincing critic of the Coast on "Sense in Censorship":

If the Federal censor of moving pictures board law is adopted, it will mean the death of the photoplay business.

Photoplays will relapse again into the movie stage only a degree more attractive than the old-time magic lantern show.

A Federal board inevitably will feel political pulls. Any creative work subject to politics must become denaturized, unsexed and non-thoughtful.

If we had a Federal board of the stage, we would never have seen "Sapho," "War Brides," "The Man of the Hour," "The Lion and the Mouse," "L'Aiglon," "The Faith Healer," or "The Melting Pot."

ON FILM STANDARDIZATION

"THE long-looked for day of a uniform product in the film industry will come about first through the introduction of correct practices in the selling side of the business, rather than in the producing side," is the prophecy made

EDITH REEVES—(TRIANGLE).

by Walter W. Irwin, general manager of the V-L-S-E.

"As unrelated as they may seem, the two are inseparable. I mean by this, that the only hope of stabilizing and intensifying the output of a producer, is for that output to be so marketed, that the producer makes money *only* on those films which are meritorious.

"There is no surer way to make a man correct a fault, than to touch his pocketbook. This applies to moving picture producers as much as to any other type of business man. The producer who watches his neighbor prosper while he is not getting back the bare manufacturing cost of his product, needs no greater spur to improve the quality of his productions than his financial statement.

"This incentive can only exist when every producer is independent of every other one—when each feature is priced individually and solely on its merits—in short, when each associate producer is in real and active competition with his fellows. That is what I mean when I say that the distributing system has a vital bearing upon bettering the quality of a product.

"Where pictures are rented on a flat rate basis and each manufacturer in a combination receives exactly what every other manufacturer receives, regardless of the respective merits of their production, there is no incentive for the manufacturer who is investing large sums of capital in order to produce ever-increasing merit, as long as an associate producer is making just as much money on a smaller investment, and therefore, producing pictures of a lesser degree of merit.

"On the other hand there is no incentive for the manufacturer with a small investment and an output of mediocre quality, who is making as much money as the manufacturer of the best grade pictures, to increase his expenditure and improve the merit of his product.

"It is apparent, therefore, that the flat rate method of pricing films, puts a premium upon mediocrity and inferiority. It makes it possible for the organization which spends the minimum amount of money in the manufacture of their picture to make more money than the one which spends the maximum amount of money.

"The only remedy for such obviously inequitable conditions, is the 'open-booking' method of renting films, and the 'minimum-and-maximum' price system—which combine to market every film of every manufacturer independently of every film of every other manufacturer, at a price based on the actual box office value of each production.

"We determined at the start to be an exception to the rule—to institute the keenest possible competition between the associate manufacturers making up this company, a competition in which each would be bound to try and outdo the other in the size of their investment and the consequent merit of their product. To this end we inaugurated the 'open-booking' and 'minimum-and-maximum' methods in marketing our productions.

"These are the methods which keep every manufacturer keyed up to produce at all times the best of which they are capable, for in the end, under these systems, the manufacturer alone is the principal sufferer if a film fails to measure up to the proper standards.

"And the financial statement, as I have pointed out, is the most potent argument which could be used in correcting the weaknesses of production. No oratory nor personal pressure is needed to accompany this statement. It, in itself, speaks volumes so forcibly that the manufacturer cannot do other than realize that he must endeavor to outdo his keenest competitor, or fail by the wayside.

"We hear much these days of the 'survival of the fittest.' The 'open-booking' policy is, in very fact, 'the survival of the fittest.' It places a penalty upon poor pictures and rewards the good ones, for each manufacturer obtains the proceeds solely from his own."

MISS ALICE JOYCE

The international photoplay favorite and former star of the Kalem Company, who is being courted by flattering offers from film producers urging her return to the screen, has placed her affairs in the hands of Joseph W. Farnham as advisory business-manager.

"DEFENSE OR TRIBUTE?"

Numerous Companies on the Road Flaying for Margery's Battleship Fund

"Defense or Tribute?" already has numerous companies on the road, and thanks to an unprecedented publicity campaign which is being carried out, gives every promise of being the most successful picture ever shown to the American public. In every city where the picture is booked, the mayor and other leading citizens attend the premiere performance and speak on the question of the hour. If a Senator or a Congressman is a resident in the city, he readily agrees to attend and speak. Members of the National Guard, the National Security League, the G. A. R. Command, the Boy Scouts, the Sons of the Revolution, the Daughters of the Revolution, all officially endorse the picture and attend the performance, for the benefit of the Margery battleship fund.

Thousands of newspapers are committed to the support of the picture, and the publicity space thus obtained is vastly in excess of any publicity ever before obtained for a motion picture production.

"AINT IT AWFUL, MABEL?"

Everybody is Up in the Air Over the Keystone Comedienne's Contract

Much speculation is being indulged in relative to the future activities of Mabel Normand, the popular Keystone star. Owing to the expiration of her contract, she is no longer with the Keystone Company. At the Triangle offices, through which the Keystone releases, it was said that Miss Normand would undoubtedly remain with the Keystone Company. Great emphasis was laid on the fact that she had not left or resigned, but that her contract had merely expired.

There is a well substantiated rumor to the effect that Miss Normand contemplates deserting the screen and will be seen soon on the legitimate stage, playing heavy serious roles. There is still another rumor to the effect that her health is so poor that she will probably rest for a while. None of these rumors could be definitely confirmed, Miss Normand absolutely refusing to make a statement of any kind.

ANITA RECEIVES IRON CROSS

Anita Stewart attended the "Kit-Kat" ball with Howard Chandler Christy. Miss Stewart wore a gown of various shades of violet, symbolic of her first picture—a photoplay entitled "The Wood Violet." Admirers unknown and unannounced bobbed up and demanded a dance with the star, and Miss Stewart's well-known tact and diplomacy stood her well in hand. Recently Miss Stewart received an iron cross—not the kind with which the German soldiers are decorated—from an admirer in Russia. This cross she is wearing in a picture now being filmed under the direction of S. Rankin Drew.

JACK IS "OUT OF THE DRIFTS"

Jack W. Johnston left on Tuesday for Jacksonville, Fla., where he will appear with Pauline Frederick in a new picture to be made for the Famous Players.

Mr. Johnston's engagement has an unusual feature. He appeared recently with Marguerite Clark in "Out of the Drifts." Miss Frederick saw the feature and liked his work so much that his special engagement for her picture resulted.

"THE REWRITTEN LAW"

Two Reels of Thrilling Scenes Added to the Beatriz Michelena Feature

That the addition of two reels to a supposedly finished photoplay feature is not always "padding," has just been demonstrated by the California Motion Picture Corporation in the case of "The Unwritten Law," with Beatriz Michelena, which is being distributed on the States rights plan under the direction of General Manager Alexander E. Beyfuss from his headquarters at the Ritz-Carlton Hotel.

Mr. Beyfuss and his associates set out to make "The Unwritten Law" the best picture possible in five reels, but, despite the fact that not a single unkind word was said of it, it appeared to those who were directing its fortunes that a number of opportunities too good to be lost had been overlooked in the production. A revision was determined upon and back to the studios in San Rafael, Cal., the feature went. A couple of weeks ago the same picture was shown again in New York, this time in seven reels, and the good notices which it had originally received were made better, with never the cry raised that the two extra reels had been added in the way of "padding."

The changes which were made are particularly interesting to the technical artisans of the motion picture trade. There is a big court room scene, for instance, in which suspense is created by the deliberations of a jury as to the guilt or innocence of a character in which the audience has become interested. A few extra feet of negative, providing just a little more detail of the balloting upon which so much depends, were added to increase the suspense fully a hundred fold. A fire scene, where spectacle could easily have been built up at the expense of dramatic values, was made to move more quickly by a little judicious cutting. And so on throughout the picture.

One enthusiastic comment on just what Mr. Beyfuss and his associates accomplished with their work of revision reads this way: "In a very little more than a month they have added to a picture, already effective far above the average, enough dramatic retouching to carry an identical amount of action over two more reels, increasing instead of diminishing the effect. It is a tremendous feat."

NANCE O'NEIL WITH LUBIN

Love, Oil and Money Mingled in Goodman's Story of "The Toilers"

The legions that followed the screen career of Nance O'Neil will welcome the announcement by the Lubin Company, of Philadelphia, that the popular emotional artiste has been retained for the star in "The Toilers." This is the title of a new five-act photoplay feature from the brain of Daniel Carson Goodman to furnish another link in his great series of sociological studies for the screen.

The action of "The Toilers" progress amid the oil regions, and Edgar Lewis, who is to direct the new feature, is enthusiastic over the opportunities for big stuff afforded in the scenario. Dr. Goodman describes the theme as an admixture of love, oil, and money in approximately equal parts, a prescription which should produce curious and powerful results when partaken by the characters in "The Toilers."

FROM AN HONEST ACTOR

Will you kindly correct a mistake that appeared in your issue of last week? In your review of "I Accuse" (a Gaumont masterpicture), your paper gave me credit for excellent work as the Parson. I am not guilty. All honors should go to the gentleman who played the part—Mr. Charles Travis. Thanking you for the favor, I am,

Sincerely yours,
W. J. BUTLER.

JACKSONVILLE, FLA.

EXIT CHARLIE CHAPLIN

He's on His Way to —???

Charles Chaplin is on his way to California.

The Mutual's expensive comedian left Thursday on the Twentieth Century for Chicago where he proposed to spend a few days before proceeding to Los Angeles. Chaplin was accompanied by his brother Sydney and Henry P. Caulfield, who takes general charge of the studios being prepared for Chaplin in Los Angeles. Chaplin's departure was not attended by ceremony, but he made a first class "Chaplin exit" from New York.

"In departing I want to emphatically deny that the Essanay company is holding a large stock of unreleased films of my productions with which to flood the market," said Mr. Chaplin. "There are to come from this company only two two-reel releases, 'Carmen' and another which has the working title 'Police.' The circulated reports that a flood of Chaplin films was to be turned loose on the market have absolutely no foundation in fact, and the spreading of such gossip can do no one any good.

"I am glad to be on my way to California. I've had a bully time in New York and I have enjoyed every minute of it, but now I feel like going back to work again. As I have so often said, I have felt that this was to be my big year. I know it is going to be.

"I am pleased with the terms of this contract beyond the somewhat important financial return. It means that my efforts will get before all the people. It is the expert estimate that not less than 250,000 persons a day will see me in the films distributed by the Mutual. This ought to be an answer to some of the folks who make snippy remarks about my salary. If a Broadway star, or an artist of the opera can get say from one to two thousand dollars, as some of them do, for an appearance at a theater, appearing before that small audience, then why should not the man who can reach a quarter of a million a night receive a commensurate salary?

"Anyway each party to this contract is satisfied with the bargain, and we know that it is a fair one."

"THE HAUNTED MANOR" POSTPONED

The original release date for Gaumont's "The Haunted Manor" was March 20, but announcement has been made that this Mutual Masterpiece, de Luxe Edition, will not be seen upon the screen until April. The photoplay, which is being directed by Edwin Middleton at Jacksonville, Fla., stars Miss Iva Shepard. Prominent in the cast are Gertrude Robinson, Mathilde Baring, Richard Garrick, Olive Trevor, Earl O. Schenck, Henry W. Pemberton, Robert Clugston, John Mackin, Harry Chira, and John Reinhard. The scenes of "The Haunted Manor" are laid in India and in the United States.

NEW VITAGRAPH RELEASES

Heading the list of Vitagraph releases for the week of March 20th, is a five-part Blue Ribbon Feature, entitled "The Supreme Temptation." The four other subjects, "Mr. Jack Trifles," a one-part Daniels picture, another of "The Escapades of Mr. Jack;" "A Squared Account," produced by Vitagraph Western Division, is a single reeler; "Freddy Versus Hamlet," the latest of the Freddy series of comedies, and "Husks," a three-part Broadway star feature, make up the balance of a programme that contains eleven thousand feet of finely produced and well-enacted photoplays.

WELCH SUPPORTS KITTY GORDON

Niles Welch, who has been playing leading business with the Metro, began Monday, March 13, with the World's Film, and his first picture will be under the direction of John Ince, supporting Kitty Gordon.

PAULINE FREDERICK IN "AUDREY"—(FAMOUS PLAYERS-PARAMOUNT).

EDITH JOHNSON—(SELIG).

MOST BEAUTIFUL BLONDE

The Art Committee of the Press Club of Los Angeles, Cal., has officially notified the Selig Polyscope Company that the club members have selected the portrait of Edith Johnson as that of the most beautiful blonde motion picture actress in Los Angeles. The honor conferred is the hanging of her picture in the Press Club. The Art Committee was instructed to choose the most beautiful blonde and the most beautiful brunette among motion picture actresses from the large number in southern California. The Press Club has not yet determined the brunette to be honored. One fight at a time should be sufficient for any club.

BUY YOUR TICKETS NOW

Allied Arts Ball at the Astor to Aid the Actors' Fund

The Motion Picture Campaign for the Actors' Fund of America is accomplishing results for this worthy object in every direction, and THE DRAMATIC MIRROR is lending its efforts to make the result successful in every way.

On March 30th, at the Hotel Astor, in the Grand Ball Room, the Second Annual Ball of the Allied Arts of the Theater will take place, under the auspices of the Sixty Club. This affair will in every way be one of the big social events of the season, and one-third of the revenue from all tickets sold goes to the Motion Picture Campaign Fund.

THE MIRROR has on sale a number of these tickets, price $5.00, admitting one, and any of the profession wishing tickets should apply at once. In buying tickets for this event, you are assuring for yourself an enjoyable evening and entertainment, and at the same time contributing to the worthy cause of the Motion Picture Campaign Fund.

Applications for tickets should be sent to THE DRAMATIC MIRROR, 1493 Broadway, accompanied by remittance of $5.00 for each ticket purchased, made out to the order of the THE NEW YORK DRAMATIC MIRROR.

K. OF P. TO HELP THE FUND.

The Sixth District Knights of Pythias will hold a Bazaar April 26-28, in their new building, for which 15,000 invitations are being issued. Arrangements have been made with the Committee in charge of the Motion Picture Campaign for the Actors' Fund of America, whereby they will have a booth at this Bazaar, selling photographs and special pictures of all the motion picture stars. Under the arrangement with the Order, two-thirds of the proceeds of the sale of these portraits goes to the Fund, and it is anticipated a large revenue will come from the general public, who will be the invited guests at this Bazaar.

ACTOR TO POSE FOR ARTIST

On account of his portrayal of the principal role in F. Hopkinson Smith's "Kennedy Square," recently filmed by the Vitagraph Company, Antonio Moreno, the handsome Spanish actor, has been asked by a prominent Baltimore artist to don the make-up he wore in the play and pose for a painting. The finished work of art, it is learned, will be placed on the walls of one of the Baltimore historical society's headquarters. Just as soon as Moreno's work at the Brooklyn studio slacks up, he will visit Baltimore to complete arrangements; but it is likely that a New York artist will loan his studio to the Baltimore painter so that the work may be finished here.

BUTCHERS THREATEN THEATERS

SPRINGFIELD, ILL. (*Special*).—A petty fight among the meat dealers here threatens to be the cause of Sunday closing of some twenty picture theaters here. The city authorities want the meat dealers to close on Sunday, and they come back at the city fathers by enforcing the State law in regards to Sunday closing. From all appearances this will happen, as a big majority of the church people are advocating the same thing, since the recent Billy Sunday style of revival was held.

PATHE GETS GOLDBERG CARTOONS

Comic Artist of the "Mail" Will Draw for the Screen

R. L. GOLDBERG—(PATHE).

On the eve of the Motion Picture Board of Trade dinner to the cartoonists, Pathe announced the signing of contracts by which all the animated comedies of R. L. Goldberg, the artist-humorist of the N. Y. *Evening Mail*, will be released through the Pathe Exchange, Inc. It is expected that one will be released every two weeks, and judging from those already completed the movie going public can look forward to seeing pictures of a style absolutely original and brim full of humor.

Mr. Goldberg for some years has enjoyed a position on the very top rung of the newspaper ladder and his cartoons have achieved such popularity that they have been syndicated and are being published in one newspaper in every city of the country.

To be only thirty-three and yet draw a salary of $50,000 yearly with percentages bringing it up to some $100,000 is to be in a class by yourself, and that is true of R. L. Goldberg. He was born in San Francisco, and at an early age made up his mind to be a newspaper artist. His father, a substantial business man, strenuously objected to the boy's ambition, saying that there was no money in the newspaper business. Mr. Goldberg, senior, prefers to forget his early objections now.

Nevertheless Goldberg works hard for his big salary. Early and late he is at it, going over his pictures again and again until he has produced what he wanted to obtain. His pictures are intensely human and his characters unlike anything ever conceived before. Despite their impossibility of apearance, their conversations and actions are always dominated by the same motives that actuate the people we know in everyday life.

"Rube" Goldberg is the most companionable of persons. His success has not spoiled him, and he is as modest as though he were still working for $8 a week. His animated cartoons represent a year's patient work and experimentation, and they will strike a new note of originality and cleverness on the screen. By specail arrangement these films will be exploited by the newspapers which are running the Goldberg daily cartoon, a method of publicity that cannot fail of good results.

The Pathe booking force has welcomed these new cartoon comedies with open arms, and sees in them opportunities for very large business.

VITAGRAPH'S GREATEST NOVICE

E. H. Sothern Gives His First Impression of Photodrama

Elaborate preparations are being made at the Vitagraph studio in Flatbush for the feature productions in which E. H. Sothern, America's foremost actor, is to make his bow to the motion picture public. Although he does not begin work until May 1, the famous Shakespearean thespian, is spending his spare time at the studio studying the acting, learning the new art of make-up and being instructed by Vitagraph directors in technical requirements of his new profession.

"To say that I am deeply impressed is putting it mildly," said Mr. Sothern, after one of his visits at the Vitagraph plant. "While I realized in a general way that the film art won its way to popular favor through merit, I had no idea that it was so firmly established on a foundation of aesthetic genius."

"I am delighted to have an opportunity of expressing my ability to hundreds of thousands instead of a nightly audience of hundreds—and yet my gropings into this new science fill me with sadness. It seems to spell doom for the spoken drama, and I am fearful for the future of the speaking stage. Of course I know that the spoken drama will never die out. Its limitations are so apparent, however, after a view of one feature film.

"In one sense, the spoken drama is infinitely more difficult. We on the speaking stage, must convey by word of mouth, what the film can do by pictures. Confined to three or four scenes, we must create mental pictures in the minds of our audience of the scenes we are unable to show. The film has no such limitations, and in presenting hundreds of scenes, graphically told before the eye of the spectators, it makes it easy for the public to understand and appreciate. There is no mental strain put upon them, and they are able to concentrate their minds wholly on the enjoyment given them. And as I believe the American goes to the pictures and spoken plays for the purpose of relaxation, the simplicity of the films makes them additionally attractive."

E. H. SOTHERN—(VITAGRAPH).

"SWEET KITTY BELLAIRS"

Lasky Company Produces Another David Belasco Play

Under the direction of James Young, at the Lasky studios in Holywood, Calif., work already is in progress on the screen version of "Sweet Kitty Bellairs," in which Mae Murray will make her second appearance as a screen star. This is a picturization of the famous Belasco success in which Henrietta Crosman played the title-role. Miss Murray has been surrounded by a notable cast of players and the production will be more elaborate than her first photoplay, "To Have and To Hold," released recently.

The association of David Belasco with the Jesse L. Lasky Feature Play company has been the means of bringing to hundreds of thousands of persons screen versions of the Belasco productions, otherwise reserved for playgoers in large cities. The association also has been responsible for artistic and popular revivals of some of the best known plays of the American stage. Among the Belasco plays which have been put into film form by the Lasky company are "The Girl of the Golden West," "Rose of the Rancho," "The Woman," "The Case of Becky," "The Fighting Hope," "The Warrens of Virginia," and "The Governor's Lady." Among the players who will appear in support of of Miss Murray are Joseph King, James Neill, Tom Forman, Della Bennett, Lucile Young, Lucile La Verney, Horace B. Carpenter and Rob Gray.

"KISMET" IN MATRIMONY

Busy Mr. Beyfuss Combines Business and a Bridal Trip to New York

Much surprise was created in moving picture circles recently when it leaked out that the last trip of Alexander E. Beyfuss, vice president and general manager of the California Motion Picture Corporation was more in the nature of a honeymoon than a business trip. He was married on February 17 in San Francisco to Mrs. Wilhelmina Speer-Hudson, of Atlanta, Ga.

Mr. and Mrs. Beyfuss are now receiving the congratulations of their many friends in New York at the Ritz-Carlton. Of course all of his time will not be devoted to honeymooning, some of it will be spent in perfecting the arrangements for the prodction and release of "Kismet," in which Otis Skinner is to be featured.

NEW COMEDY COMPANY

A new comedy company is to be formed by George Orth, late of Biograph, Gaumont, and Eclair Film Corporation, to feature Julius D. Cowles and Edith Sargent. Mr. Cowles has been playing comedy character roles for the Metro, appearing of late in "Emmy of Stork's Nest" and "The Yellow Streak." He will write and direct his own scenarios.

Negotiations are pending with Edith Sargent, the Universal star, relative to becoming leading comedienne for the new company.

FILMS IN THE COURTS

Motion Picture Patents Company Appeals—Klein Co-owner of "Ne'er-do-well"

The Motion Picture Patents Company and the other members of the so-called "Moving Picture Trust," have taken an appeal from the decision of Judge Dickinson in the United States Circuit Court in his recently handed down decision declaring the company a trust in restraint of trade. This injunction was to have taken effect on Feb. 24. The Government suit will now go to the United States Circuit Court of Appeals.

Judge Mayer, of the United States District Court, recently denied the application for an injunction in the case of the executors of the estate of Charles Klein against the Selig Polyscope Company and Rex Beach, author and producer of the picture "The Ne'er-Do-Well." He held that the estate of Charles Klein was co-owner in the book by Mr. Beach, and while the latter was entitled to sell the motion picture rights, the executors were entitled to bring suit for an accounting of the profits received from the picture play.

SCENARIO WRITER ON ISLAND

Ernest B. Parsons, scenario writer, was taken to Blackwell's Island. He was sentenced by Magistrate Murphy to give a $500 bond to keep the peace for six months, but in default of bond he went to jail.

He was found guilty of threatening his wife, Leone, and of writing her mysterious letters. In one letter was enclosed the nine of diamonds. Parsons was secretary to Frederick Townsend Martin. He lived at 222 West Fifty-eighth street.

FAWCETT IN "THE CRISIS"

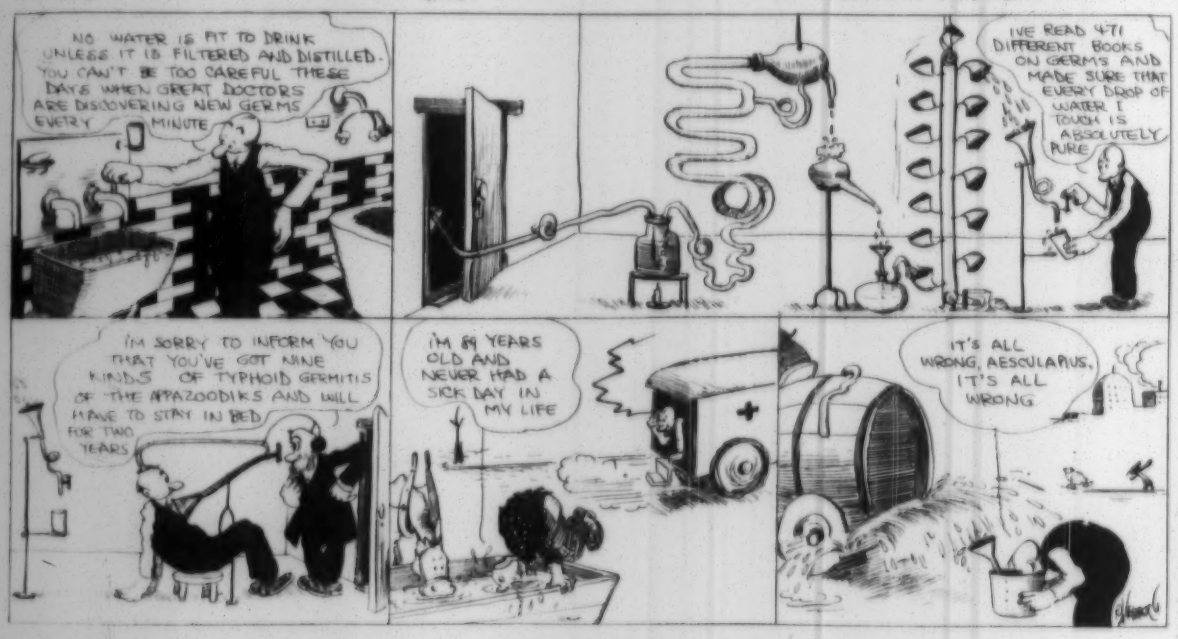
Lionel Atwell Also Engaged for Selig's Screen Version of Winston Churchill's Story

CHICAGO, ILL. (*Special*).—George Fawcett and Lionel Atwell have arrived in this city to take leading parts in the support of Thomas Santschi and Miss Bessie Eyton in the Selig production of "The Crisis." George Fawcett has starred in many productions of the spoken drama including "The Great John Ganton." Lionel Atwell is an English actor of note, his first appearance in America being in the support of Lily Langtry.

Mr. Fawcett will play the role of Silas Whipple in "The Crisis," while Atwell will enact the role of Clarence Colfax. Frank Weed, a well known character actor, has been especially engaged to play the role of James Hopper. Director Colin Campbell has begun the production of "The Crisis," at the Selig studios in Chicago. William N. Selig will later escort his company to St. Louis, Vicksburg, Miss., and other places to film scenes called for in Winston Churchill's great novel.

DOROTHY GWYNN A STAR

Dorothy Gwynn, who is seen in the Metro's recently released four-reeler, "The Yellow Streak," in which she appears in the leading female role of Virginia, with Lionel Barrymore as star, is known as one of the best aristocratic "heavies" in pictures. As Virginia, Miss Gwynn is magnificently gowned. She was featured as Lady DeWinters, in the "Mousquetiers," which, though released more than a year ago, is still being shown.


NO WATER IS FIT TO DRINK UNLESS IT IS FILTERED AND DISTILLED. YOU CAN'T BE TOO CAREFUL THESE DAYS WHEN GREAT DOCTORS ARE DISCOVERING NEW GERMS EVERY MINUTE
I'VE READ 471 DIFFERENT BOOKS ON GERMS AND MADE SURE THAT EVERY DROP OF WATER I TOUCH IS ABSOLUTELY PURE
I'M SORRY TO INFORM YOU THAT YOU'VE GOT NINE KINDS OF TYPHOID GERMITIS OF THE APAZOODIKS AND WILL HAVE TO STAY IN BED FOR TWO YEARS
I'M 89 YEARS OLD AND NEVER HAD A SICK DAY IN MY LIFE
IT'S ALL WRONG, AESCULAPIUS, IT'S ALL WRONG

I NEVER THOUGHT OF THAT
WHEN I LISTEN TO THAT AWFUL STUFF....
IT MAKES ME UNHAPPY FOR A WEEK
WHY DON'T YOU PUT ON ANOTHER RECORD!
MEOW!
I NEVER THOUGHT OF THAT
© 1916 R L GOLDBERG

GOLDBERG SATIRES ON CHEMICAL AND PHONOGRAPHIC CENSORSHIP.

CARTOONISTS SUBMIT SMILINGLY TO CENSORSHIP

Motion Picture Board of Trade Burlesques the System on Bill of Fare and Exhibits Proofs of Piffle on the Screen

The Publication Committee of the Motion Picture Board of Trade gave a dinner to the newspaper writers and cartoonists at the Hotel Astor last Sunday night for the purpose of familiarizing the newspaper men with the evils of censorship. A screen entertainment was provided, made up of clippings which the censors had deleted from current productions, and was for the purpose of proving to the newspaper men the uselessness of a Federal Board of Censorship.

Arthur Brisbane, who was introduced unqualifiedly as "the world's greatest editor," was the first speaker, and during the course of his remarks let loose a bombshell. After boasting that he was one of the few living men who had never seen Mary Pickford, Marguerite Clark, Charles Chaplin, or Theda Bara, and had never read the *Family Story Paper* or *Ledger* when he was a boy, he continued with a few remarks about censorship and the backward development of the human race, as evidenced by the craze for moving pictures. He said in part:

"There will be no censorship without the consent of a majority of the people of the United States, and I do not think they will consent to any very extensive or universal censorship. The moving picture, so far as it is merely a melodrama, a story, a joke, or a comedy, is only a money-making proposition, and whether it is censored or not I don't in the least care. The good will take care of itself and the bad will not be missed.

"At present all that the moving picture amounts to is as an amusement, and its success is based upon the stupidity and lack of intellectual development of the human race. The success of the moving picture is due to this, gentlemen: We are a race of animals. We have been standing on our hind legs 500,000 years.

"We have been using the written word, as a race, for a comparatively short time. To educate men and to get them to make their own moving pictures in their minds is extremely difficult. It takes a high order of intelligence to take a sufficient number of lines and pictures and manufacture them into a mental film. But we have used our eyes for at least 20,000,000 years on this planet, and with the moving picture you get all your impressions by the use of your own eye."

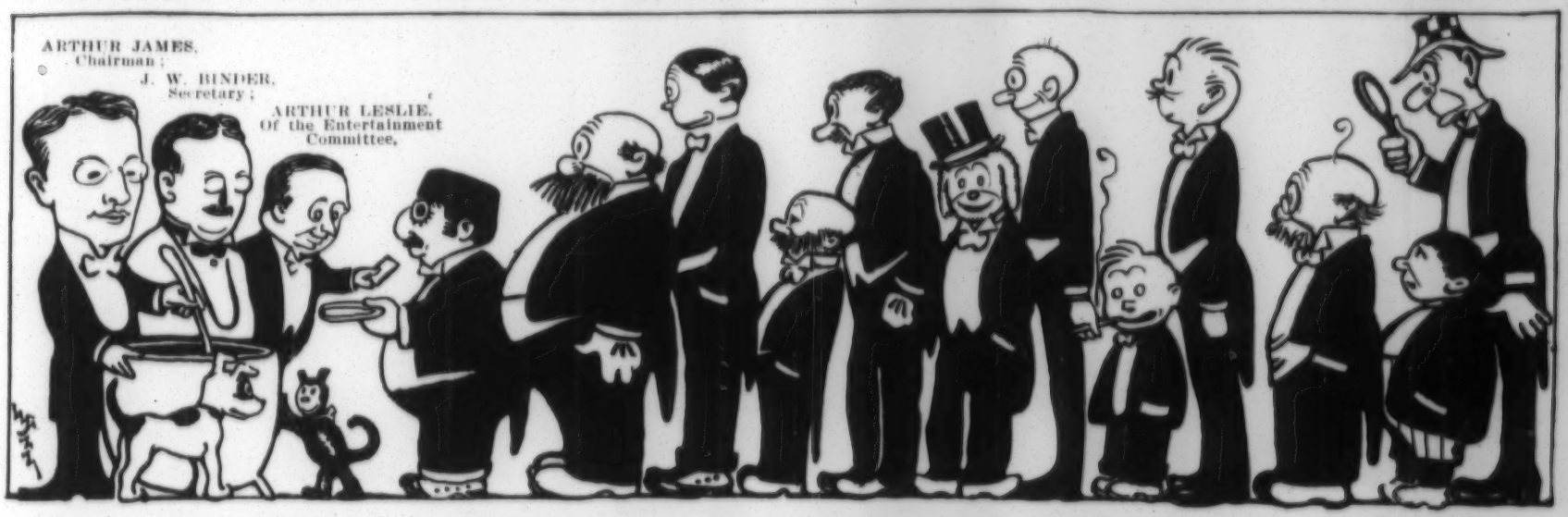
Commodore J. Stuart Blackton, president of the Board of Trade, made a bright, witty speech, short, pithy and to the point, that was in a happy vein. Mr. Brisbane was answered convincingly by J. Robert Rubin, who spoke of the strides made in the industry and the general high and varied quality of the modern programme.

William M. Seabury, counsel of the board, and Herbert S. Houston were also scheduled speakers, and there were many impromptus. All the wit was not confined to the speakers, for the menu, which had been facetiously censored, contained the following definition: "A censor is an individual whose brow is six or ten inches tall and whose mind is one inch wide. There are male and female censors. You can tell the male from the female censors by their clothes."

The whole affair was a very enjoyable "get-together" of the picture and press people, through the neutral cartoonists, and reflected credit on the committee: Arthur James, chairman; Paul Gulick, vice-chairman; T. M. Alexander, secretary; Sam Spedon, Charles R. Condon, Carl H. Pierce, George Blaisdell, Lesley Mason, Tracy Lewis, Lyman O. Fiske, A. O. Dillenbeck, Julian Solomon, Ewan Justice, J. W. Binder, Arthur Leslie, W. Stephen Bush, P. A. Parsons, Terry Ramsaye, and Chester Beecroft.

Among those present were:

Arthur Brisbane, Charles Dana Gibson, Charles Urban, inventor of the Kinemacolor pictures; Herbert S. Houston, president of the Advertising Clubs of the World; J. Robert Rubin, J. Stuart Blackton, president of the Motion Picture Board of Trade; William M. Seabury, general counsel for the board; J. W. Binder, executive secretary of the board; Arthur James, chairman of the publication committee; Franklin P. Adams, Oscar Cesare, Winsor McKay, Fontaine Fox, Frederick Opper, Cliff Sterret, R. L. Goldberg, T. A. Dorgan ("Tad"), Hal Coffman, C. A. Gilbert Charles R. McCauley, Robert Carter, George McManus, Tom McNamara, L. M. Glacken, Gene Carr, F. A. Eaton, Burns Mantle, Frank J. Price, Reginald Foster, Charles Harding, Fred Hawley, Ewan Justice and Wynn.



FREAKS SEEK THE FILMS

Jack Wheeler Has to Dodge All the Old Dime Museum Celebrities

CHICAGO, ILL. (*Special*).—The life of an editor of a film newspaper is not a happy one. He is obliged to barricade himself for protection from freaks of all descriptions, and he would have little time for work should he listen to all the wonderful propositions that are always ready to be poured into his ear.

Some strange requests come to the editor in the course of a day's work. "Jack" Wheeler, editor-in-chief of the Selig-Tribune, has enumerated a list of startling propositions made to him in the course of a day's work. Here they are:

Jim Johnson, of Big Springs, has an ossified man and the Selig-Tribune can have the real thing for a stated remuneration.

A gent in Aurora has the only five-legged calf in captivity. Offers calf to the Selig-Tribune for one hundred "bones."

Uncle Chris Culp writes in claiming to be the oldest living Mayor in the United States. He'll come right on and pose for all expenses and ten dollars daily.

"Bosco," He-eats-em-alive, comes to life and wishes himself on a long suffering film editor.

And then there's Clara, the Albino; Chief Big Shot, who fought against Custer; a real-for-sure Russian Countess; the world's greatest dancer; last surviving member of the Jesse James outlaw gang; the man with the trained fleas, and a host of other attractive propositions which are ready and waiting.

DENY THEY'RE MARRIED

Harold Lockwood and May Allison, two of the most popular stars in motion pictures, who mysteriously disappeared from Santa Barbara, California, several weeks ago, and who were reported by their friends to have eloped, are in New York, where they have been since leaving the West. Both deny emphatically that they are married. At the Hotel Astor, where Mr. Lockwood and Miss Allison were found, they explained that they have just signed a long time contract with Fred J. Balshofer to appear exclusively in Metro wonderplays to be produced by the Quality Pictures Corporation. They are already at work on one production and hope to complete it in two weeks.

FINED FOR STANDING 'EM UP

PORTLAND, ORE. (*Special.*)—Several Portland picture men have been fined recently for permitting crowding of the aisles during the run of the pictures. The fire prevention bureau is strict in this regard.

JOHN F. LOGAN.

WEARS SHIMMERING MIST

Bessie Eyton Also Has a Gown Trimmed with Peacock Eyes

Bessie Eyton plays a princess in a mythical kingdom in the Selig comedy, "A Strange Adventure," in which production she is co-star with Jack Pickford, and she will wear two gowns which are certain to set feminine hearts aflutter. Both were designed by herself and are exceptionally beautiful. The first is of silver net shirred over a foundation of cloth of silver, with a bodice composed entirely of rhinestones and pearls set in an intricate oriental pattern; a cloud of silver tulle is draped about the shoulders and Miss Eyton has christened it "Shimmering Mist."

The other gown is of fine black net, embroidered in blue and green sequins, over a foundation of cloth of gold. The ends of two hundred peacock feathers are used as a fringe six inches wide about the bottom, and a tunic of peacock feathers hangs from the waist line, forming an overdrape, which is oddly effective. The short bodice is of blue and green sequins, the sleeves are of the embroidered net and a quaint train of peacock blue velvet is draped from the shoulders. Color photography alone could convey the wonderful beauty of this unusual gown. Miss Eyton calls the creation "Peacock's Vanity" and one could not imagine a more appropriate name.

PARAMOUNT'S NEW PRESS MAN

Charles E. Moyer, a well known newspaperman and magazine writer, has been named general press representative and manager of the Press Department of the Paramount Pictures corporation, to take the place of Tarleton Winchester, resigned, because of ill health.

Mr. Moyer has been with the Paramount for the past six months and prior to his affiliation with this concern was the Dramatic Editor and special representative of a number of newspapers throughout Pennsylvania, coming to Paramount from the Reading *Telegram and News Times*.

FILMS FOR CHILDREN

SPRINGFIELD, ILL. (*Special*).—Motion pictures for the younger folks, which were tried out at the Christ Church here are a big success, three performances are given each week at the church, some of the best musical talent here help to make the children's hours happy. The leading women's clubs are fostering this movement, and from all appearances will be an example for other cities to venture into.

SENSE IN CENSORSHIP

Spokane Picture Men Agree to Enforce the Rulings of the National Board

SPOKANE, WASH. (*Special*).—At a conference between Commissioner of Public Affairs F. K. McBroom and representatives of the theater managers' association, the censor of public amusements agreed to withdraw his proposed moving picture ordinance for the time being on receiving assurance from the managers that they were anxious to co-operate with him in keeping the film entertainment of the city above reproach. The movie men were represented by Ralph Ruffner, manager of the Liberty theater, president of the association; Will T. Reed, manager of the Casino theater, and Dr. H. S. Clemmer, manager of the Clemmer theater.

The managers expressed their willingness to comply in every way with the decisions of the national board of censorship, which the censor accepts as his standard. They promised to see that all eliminations ordered by the board were made before the pictures were offered for public exhibition and to notify the managers of the film exchanges that unexpurgated editions were not desired. Verbally, they agreed to constitute themselves a sort of vigilance committee to keep the screens free from immoral pictures. The proposed new ordinance is drastic and provides a heavy fine for violation of its provisions.

W. S. MCCORD.

DANIELS IS BEING "DUPED"

Frank Daniels, the former king of comic opera, who is now making the motion picture version of Swinnerton's "Escapades of Mr. Jack," voiced his opinion the other day about originality and newspaper cartoonists.

"I can't conscientiously blame the boys for using the situations of the comedies in which I appear, for I have been told several times that my work is original, and I know for a fact that the boys on the daily papers and syndicate services have difficulty in digging up new ideas in big cities. But keeping this all in mind, I want to register a man-sized kick about the way they are 'lifting' my sub-titles. I depend for a large part on carefully worded sub-titles, interpersed at proper intervals. When the comedy has been efficiently directed and cut, these sub-titles properly placed form one of my most effective means of provoking humor. Several prominent newspaper cartoonists have deliberately taken these titles and have used them in their work. If my protest proves unavailing, I shall write personally to each such violator on the ethics of journalism and I shall tell them what I think of his bump of originality."

FUN ON THE FILMS

Knickerbocker Has a New Fairbanks Comedy and Keystone Burlesque

Comedy predominates in the new programme at the Knickerbocker this week—a suggestion conveyed to the management, perhaps, by the approach of Spring. Douglas Fairbanks, who has made a happy impresion in a number of Triangle productions, is seen for the first time in "The Habit of Happiness." It is a drama built upon optimism, giving Mr. Fairbanks an unusual opportunity to display his fun-making gifts. Mack Sennett, of the Keystone comedy forces, who is responsible for the popularity of short comedies based upon the ridiculous possibilities of exaggerated melodrama, has contributed one of the most striking examples of his school of fun in "A Village Vampire." An array of vocal and instrumental soloists, selections by the Knickerbocker Concert Orchestra, under the direction of Hugo Riesenfeld, film travel features and nature studies complete the programme.

URBAN'S "BRITAIN PREPARED"

Charles Urban, the founder of the Kinemacolor Company and president of Charles Urban, Ltd., of London, is now in this country handling an official British picture, entitled "Britain Prepared." The pictures were shown for the first time here at a private exhibition in Wurlitzer Hall last Thursday. The picture is in two parts, the first showing the military side of preparations and the second the naval. Intimate views of recruiting and drilling, manufacture of shells and ammunition, field and artillery work and provisioning the army are included. The photographers visited the fleet and secured some excellent pictures of the silent watchdogs of the sea. The scenes all in black and white and they were taken by Messrs. Vickers, Jury, Gaumont, Kineto and Urban.

The picture is now running at the Empire Theater in London and will shortly be put on exhibition here.

WHITE TO "SEE AMERICA FIRST"

The popular Gaumont scenic series, "See America First," is now being handled by C. M. White, assistant to F. G. Bradford, General Manager of the Gaumont company. The release of March 19 shows entertaining views of San Francisco, Cal. "See America First" is a split-reel release with Harry Palmer's animated cartoons which are also the product of the Gaumont laboratories at Flushing, N. Y. March 19 Mr. Palmer will devote his part of the reel to a humorous skit on Charlie Chaplin, the latest Mutual recruit. It will be called "Preparedness."

PACIFIC COAST NEWS AND GOSSIP

By MABEL CONDON

HUGH RUSSELL.

Hugh Russell, noted on the Australian stage for his work as a light comedian, has been in the Los Angeles film colony for the last two weeks. During this time he has been approached by various theatrical interests in Los Angeles with offers of big parts on the legitimate stage, but Mr. Russell's ambitions now center themselves on work before the motion picture camera.

"I left the Australian stage," said Mr. Russell, "because films are attracting the first attention of the theatrical public. I had screen personalities as my biggest rivals and I felt it was impossible to compete. This is my first visit to the United States, and the thing I marvel at most is the size and seriousness of the motion picture industry as I have seen it in the studios in and about Los Angeles. Los Angeles was supposed only to be a stopping place on my way to New York, where I am to sign a contract with a feature film company, but I like this city here so well that I may decide to stay."

Mr. Russell is of the Owen Moore type, and, in fact, resembles Mr. Moore to such an extent that several times he has been mistaken for this screen personage. "I want to meet this man, Owen Moore," was the eager request of Mr. Russell, while a guest at the Fine Arts studio one day last week. "Twice I've been asked to have a drink, three times I was stopped on the street, and once a lady hailed me from a car; and all apologized for having mistaken me for Owen Moore."

LESSER IN CHICAGO

Sol L. Lesser, who recently closed a deal with the V. L. S. E. for the handling of his ten-reel picture, "The Ne'er-do-well," throughout the United States, left for Chicago on Saturday for a conference with Colonel W. N. Selig. This trip will probably result in a big deal which Mr. Lesser is negotiating, but which cannot be made public at this time.

RUTH ROLAND IN "THE FINAL JUDGMENT."

Red Circle Series—(Pathe).

LOS ANGELES, CAL., (*Special*).—A for-and-against battle on the subject of censorship was waged in the City Council one morning last week. Jesse L. Lasky and Thomas E. Dixon delivered masterly orations, with the result that all the members of the Council individually expressed agreement with their cause. The matter will come to a vote next week, and the hope is that the censorship question will be settled for all time and to the entire satisfaction of West Coast picturedom.

At the Lasky studio one recent morning, appeared a lawyer with an injunction against Jesse Lasky, restraining him from allowing Anita King to make a twenty-foot leap over a cliff in her automobile. Anita's sister, who is in Chicago and had been informed of the coming daring leap in a chatty letter, adopted a "safety first" method in the nature of an injunction. Mr. Lasky, however, was nowhere to be found, and while the lawyer repaired downtown to see him, Miss King and her auto were smuggled out and the risky leap accomplished, with but a slight shaking-up to the girl driver.

Oscar Apfel has taken his William Farnum company to the Santa Cruz Islands for a two-weeks' making of water scenes, to be used in a big pirate story in which will appear William Farnum, W. H. Burrows, William Louis, Harry Hebert and William Burres. The woman to play opposite Mr. Farnum has not been chosen at this writing. Her qualifications are height, swimming prowess, other athletic inclinations and beauty.

Hugh Russell, who deserted the Australian stage two weeks ago for the Los Angeles film colony, was a guest last week at the various big Coast studios.

Director William Christy Cabanne has been given the Douglas Fairbanks company, out at the Fine Arts studios, and Mr. Cabanne and Mr. Fairbanks are busy cooking up some new comedy stunts.

An auto race between members of the Biograph Company is the big event being discussed exclusively at the studio these days. March 19th is the date. The cars will start at one o'clock from the Biograph studio, and a loving cup donated by William Grey will be the prize for the one first completing the sixty-mile distance between the studio and Mission Inn, Riverside, where a dinner will be the reward of all contestants. Those already entered for the event and the cars they will drive are as follows: L. E. Dougherty, Cadillac; J. A. Waldron, Buick; C. H. Mailes, Chalmers; Vola Smith, Overland; Joe Kramer, Packard; William Smart, Ford; Clara McDowell, Chalmers; Lew Kramer, Lozier; Gretchen Hartman, Hupmobile; Percy Higginson, Kroxon-Keaton; Jack Drumier, Scripp-Booth; Jack McKinzie, Pullman; Vera Sisson, Buick; Jack Mulhall, Peerless. Tom Walsh will act as starter and Mr. Grey will be judge at the finish.

Charles Murray and Fred Mace were entertainers one night at last week's K. of C. fiesta, held in Los Angeles. Charlie Murray describes it as "we did, but we didn't."

Alice Forrest, known on the Eastern vaudeville stage as a wonderful pianiste, is a new member of the Biograph Company. She will appear with Walter V. Coyle's company in "Celeste," in which Vola Smith has the title-role.

Mr. Coyle took his company to the San Clemente Islands last week for a number of scenes in a new picture, and J. Farrell MacDonald's production of "The Larrimore Case" goes merrily on.

Clem Pope, who recently resigned the Coast representation of the *Telegraph*, has taken over the publicity direction of the E. and R. Jungle Company.

Louise Lester, of the American Film Company, is being importuned by exhibitors and fans to revive her character of "Calamity Ann," which was so popular a drawing-card on the Mutual programme. It was so typical a character of California mountain life that its revival would be universally welcomed.

"The Eye of God" is the startling title of the five-reel photoplay now being directed by the Smalleys at Universal City. Necessarily the cast is a strong one, with Tyrone Power in the lead and Lois Weber playing opposite him.

Anna Luther is again adding to the brightness of the Keystone studios after an illness which kept her in the hospital for some weeks. Her return to the screen is opposite Fred Mace, in the title-role of a two-reel feature made under the direction of Mack Sennett and entitled "The Village Vampire."

Polly Moran was missed from the Keystone studios last week. Yet during the entire week she was there, playing in a Mack Swain comedy. The reason for her supposed absence was her appearance as a "blackface," in which disguise only those of the Swain company recognized her.

Cecil D. DeMille took a four-day vacation last week on his farm, taking with him a number of unfinished manuscripts, which served to make his vacation a busy one.

Whenever there is a call for entertainers, the Lasky company is sure to be strongly represented. At the entertainment given by the Glendale Lodge of Elks, among the "vaudevillians" appeared Mrs. Tom Meighan (Frances Ring) in a Hector Turnbull sketch, Jack Dean, Mae Murray, Geo. H. Melford, Victor Moore, Emma Littlefield, and Lawrence Wheat.

A large party of representative Pittsburghers were the guests last week of Vice-President H. O. Davis at Universal City. A Western drama in the making and a special exhibition by the cowboys was the entertainment the Pittsburghers seemed most to enjoy.

Ashton Dearholt, who played the juvenile lead in the Van Loan series, produced at the American studios at Santa Barbara, sees a few days of rest ahead of him on the completion of "The Silent Trail," in which he plays the lead. Mr. Dearholt led a strenuous life during the filming of the Van Loan stories: first doing "water stuff" when the California weather was at its coldest, doing "desert stuff" when it was at its hottest, then seeking Truckee and eight feet of snow and losing his fur-lined coat, which was scheduled to figure in the "snow stuff," and lately being food for the title-role animal in "The Milk Fed Lion." There are some who think Mr. Dearholt is entitled to his few days' rest.

Nell Shipman, seeking a spot far from poison-oak and vacations that were not what they were supposed to be, went to Catalina last week for a real rest of a week or two.

"The Secret Mating" is the new name given the feature being produced at the American studios by William F. Russell, its author and lead.

A Western village, comprising several streets, was built in Santa Barbara last week by the American Company for the production of a Western picture in which Jack Richardson is playing the lead. The old stagecoach, the jail, the blacksmith shop, the funny little hotel of pioneer Western days, and the general store, plus mountains, many shots and furious riding, all will be aids to Mr. Richardson in this picture.

Since the first scene made, almost six months ago, in "The Fall of a Nation" production at Thomas E. Dixon's studio, Arthur Shirley, playing the lead in this picture, has worked constantly. Many of the players were not needed for weeks at a time, but Mr. Shirley'se presence was in demand daily. He has worked almost constantly with a spirited white charger, of which he is so fond that he hopes to purchase the animal from the company when the picture is finished.

Jackie Saunders's appearance in a serial, to be made at the Balboa studio, comes in the way of news. Though Miss Saunders has appeared in more than fifty multiple-reelers in the past two years, this will be her introduction to serial work. Roland Bottomley and Marie Empress will be in Miss Saunders' supporting company. The names of both author and story will remain a secret until the completion of the production.

Tom Chatterton is the lead in the "Submarine" serial story, which George Sargent is producing at the American studios. Juanita Hansen, a recent Keystoner, will play opposite him, and Lamar Johnson is the heavy. Charles Clary was first signed for this role, but after one day at beautiful Santa Barbara, he decided the four hours' distance from Los Angeles was too great and returned to the latter colony.

Out at the Culver City-Ince studios, Manager E. H. Allen is installing a heating and cooling system, by which a temperature of sixty-five degrees will be maintained throughout the year.

An eight-minute fight between William S. Hart and P. D. Tabler, staged at Inceville last week, was declared by Mr. Hart to be the most strenuous work of his motion picture career to date. The story in which this fight is to figure was written by Monte M. Katterjohn, and is being directed by Charles Swickard.

Rhea Mitchell, on the completion of the second feature for which she was engaged by the American Film Company, signed a year's contract with the Santa Barbara firm for feature work.

John Sheehan, after "comedying" for a number of weeks without interruption at the American studio, sought the shopping district of Los Angeles for one day last week and spent his time in the purchase of many bright-striped silk shirts.

Director-General Rollin S. Sturgeon finished cutting the James Oliver Curwood picture, "God's Country—and the Woman," last week, and ran its eight reels for those who have taken part in the filming of this big feature. From its forty thousand feet of negative and sixteen thousand feet of positive, he brought the picture down to eight thousand feet. It is a story of wonderful atmosphere, and its pre-view stamped it as one of the biggest features of its kind the film world can hope to see.

Myrtle Stedman was the happy choice of the Morosco company for the part opposite George Reban in the film "Pasquale," being directed by William Taylor at the Pallas studios.

"Sold for Marriage" is the title which supplants that of "Marja of the Steppes," the Wm. E. Ewing Russian drama directed by Wm. Christy Cabanne and featuring Lillian Gish. For the final scenes taken, the steamer *Congress*, which plies between Los Angeles and San Diego, was chartered.

A Marsh orchestra has been banded at the Fine Arts studios, and Robert Harron, by industriously teaching Mae Marsh to manipulate a ukelele, is responsible for this young lady's active part in the orchestra's rehearsals.

Wm. Robert Daly is making of David K. Higgins' play "At Piney Ridge," a five-reel feature with Fritzi Brunette, Lillian Hayward, Frank Clark, Leo Pierson, E. J. Peil, Edith Vivian Reid, and Al. W. Filson in the cast.

JOHN VON RITTBERG,

General Director of Veritas Photoplay Company.

Max F. Ihmsen, managing editor of the Los Angeles *Examiner*, gave a farewell dinner for Sir Herbert Beerbohm-Tree.

A Fine Arts company went to Santa Barbara last week, where, after working hours, the members were entertained nightly by a number of American film players, Norma Talmadge, Wm. Hinckley, Jewel Carmen, W. E. Lawrence, Alice Rayn, Oliver D. Blake, Walter W. Long, Geo. Pearce, Millard Webb, co-directors C. M. and S. A. Franklin and camera-man Frank Good were the guests; among the hosts were William F. Russell, Jack Prescott, Ashton Dearholt, E. A. Kaufman, and Robert Klein.

William Garwood is certainly a favorite among his own kind. This is especially noticeable when one visits the different studios. His picture, signed "Yours Billy," is stuck up in more actors' and actresses' dressing-rooms than any other artist, with the possible exception of Ruth Roland. Both are tremendously popular in professional circles in Los Angeles.

MUSICAL MOVIES

N. Y. Evening Sun: Our own particular Little Group of Serious Thinkers is busy with its own particular Movie Show, the idea being to present better moving pictures. Having tried everything, there is still some discussion as to what better is——

The other night a reel seemed to finish just as the heroine was being chased down a precipice by Indians, and The Octette was ordered out to sing the Quartette from "Rigoletto"——

But the film was only broken, and the operator (not a member of the Little Group), flashed the picture on the Octette! They went on singing manfully and womanfully, while the Red-skins chased the heroine straight across their faces and shirt fronts and she landed safely, but with an awful splash, in the lake on the hem of the Contralto's dainty gown——

The audience said it was the best movie he and she had ever seen.

—DICK HOLLYWOOD.

TOM TERRISS AND JILL WOODWARD,

In "My Country First."

Here's Newspaper Backing With a Vengeance!

The following are some of the many newspapers that are running the stories and advertising of **PATHE'S** Most intensely dramatic of all serials

The IRON CLAW

Boston Post	Atlanta Constitution	Buffalo Times	Jersey City Journal, (Daily)
Minneapolis Journal	Baltimore American	Bayonne Times, (Daily)	Kankakee Republican, (Daily)
Newark Sunday Call	Charlotte News	Birmingham Age-Herald	Louisville Herald
New York Evening Sun, (Daily)	Chicago Herald	Charleston News & Courier	New Bedford Standard
New Orleans Times-Picayune	Cincinnati Commercial-Tribune	Columbus Dispatch	Providence Tribune
Omaha News	Cleveland Leader	Dayton Journal	Richmond Virginian
Philadelphia North American	Des Moines Capital, (Daily)	El Paso Times	Milwaukee Free Press
Pittsburgh Leader	Detroit Journal, (Daily)	Elizabeth Times	South Bend News
Salt Lake City Tribune	Denver Rocky Mountain News	Evansville Courier	Springfield, Illinois State Register
St. Louis Republic	Indianapolis Star	Fall River Herald, (Daily)	Tacoma Tribune
Syracuse Journal	Kansas City Post	Hartford Post, (Daily)	Terre Haute Tribune
Portland Oregonian	Los Angeles Tribune	Jacksonville Metropolis	Waterbury Democrat
San Francisco Chronicle	Fort Worth Record		Dubuque Telegraph-Herald
Seattle Post-Intelligencer			

There's a strong paper in this list that's backing you up in your territory Mr. Exhibitor

Produced by Feature Film Corporation

$500,000 in U.S. WAR BONDS — MOTION PICTURE ACTORS FUND — MAY 15 — NATIONAL TRIBUTE DAY

The PATHÉ EXCHANGE inc.

EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

FEATURE FILMS OF THE WEEK

"Lovely Mary" Takes Little Miss Minter Back to Sunbonnets and the Sunny South—"Martha's Vindication" is Complete—"The Flying Torpedo" a Real Thriller

"LOVELY MARY"

An Original Photoplay in Five Acts. Produced by Columbia Pictures Corporation. Directed by Edgar Jones. Written by Richard Berry.

"Lovely Mary" Lane	Mary Miles Minter
Claiborne Ogilvie Lane	Frank De Vernon
Peter Nelson	Russell Simpson
Oscar Nelson	Schuyler Ladd
Wade Dempster	Fred Tidmarsh
Aunt Becky	Myra Brooks
Uncle Joe	Harry Blakemore
Roland Manning	Thomas Carrigan

"Lovely Mary" is a lovely picture, possessing atmosphere, plot and purpose—three important attributes to assist the popularity of the star. Were it not for Mary Miles Minter one might consider the title rather treacly, but this picture takes her back to the land of "The Littlest Rebel," where the public first learned to love her; and although the scenes are laid "Way down South in the land of Cotton," instead of in "Ole Virginny," she romps through the garden of the old Colonial mansion, and into the Governor's office at Tallahassee with very much the same childish naivete that made her so charming when she was "The Littlest Leading Lady." Of course "Lovely Mary" is "getting a big girl now," but her gingham gown and sunbonnet perched on her touseled curls are still her most becoming dress; so no wonder that Pete Nelson, the neighbor's boy, was in love with her, and properly jealous of the handsome Yankee "land scout," played by Thomas Carrigan, who came to purchase Everglades and tumbles into a morass of troubled romance.

For the Lanes are "land poor," and "Lovely Mary" is the last of the line,—with the exception of her aristocratic and alcoholic cousin, Claiborne,—played as "one to the manner born," by Frank De Vernon, by the way. A rival land speculator gets him drunk and nearly gets the Lane lands, when neighbor Nelson interferes, and a fight ensues. The hero takes a hand just in time to see Nelson shot, and takes the blame for it; because the only witness to the affair is young Pete Nelson, his rival for Miss Mary. Therefore Pete keeps quiet, the hero is convicted of second degree murder and sentenced to twenty years. And here comes the purpose of the play,—an exposition of the cruelties of the southern convict leasing system.

In "dem days," Florida had no state's prison, so the convicts were kept in camps, and Lovely Mary discovers her erstwhile suitor working on the chain gang with negroes, "crackers," and half-breeds. Unable to stand the strain he falls by the way, whereupon the brutal guards give him a lashing upon the bare back for malingering. This is too much for Mary, who goes to the Governor and leases her sweetheart-in-stripes to help Uncle Joe tend garden.

The picture is full of "fast-black" pickaninnies and regular niggers, but Harry Blakemore, in burnt cork, is the best old darkey of the whole lot. Learning that Cousin Claiborne is about to execute a deed to the villainous land grabber, he releases the hero from the old slave lockup,—where Mistress Mary has sentenced him for disobedience of her orders,—in neglecting to eat a lunch she has prepared for him. Accordingly the hero ressurrects the old Spanish grant, providing that the lands cannot be transferred without the assent of the eldest female Lane,—Miss Mary, in spite of her tender years,—so the villain is blocked by his convict rival. In a quarrel he kills Pete Nelson, who has been blackmailing him: a death-bed confession clears the hero, and all ends happily with a short scene showing "How the last of the Lanes changed her last name," although she still remains "Lovely Mary." H.

"MARTHA'S VINDICATION"

A Five-Part Original Drama Written by Ella Woods and Featuring Norma Talmadge, Seena Owen and Tully Marshall. Produced by Fine Arts Under the Direction of C. M. and S. A. Franklin, for Release on the Triangle Programme March 12.

Martha	Norma Talmadge
Dorothea	Seena Owen
Deacon Hunt	Ralph Lewis
Sell Hawkins	Tully Marshall
Jennie Hawkins	Josephine Crowell
William Burton	Charles West
John	William Hinckley
Francis	Francis Carpenter
George	George Stone
The Frump	Alice Knowland
The Nurse	Alberta Lee
Her Husband	Edwin Harley
The Minister	George Pearce
Hotel Clerk	Porter Strong

We have never before seen a picture made from a scenario of Ella Woods, but after viewing "Martha's Vindication," we hope to see many more of equal quality from her pen. Her work is far above that of the average scenario writer. It is not her originality that calls forth this high praise, but the accomplished manner in which she develops her material, the rare artistry of construction that brings out the humanness of the characters she is writing about. She has the inborn talent of the master story teller, the writer who can take ordinary, every day events and by the magic touch of a facile pen evolve a masterpiece of humanness. The crying need of the screen today is writers of this description, and it is out of this class that the Dickens, the De Maupaussant, the O. Henry of the photodramatic art will be developed.

The outstanding feature of the whole production is in the scenario, not the plot, not the acting, not the directing, though they are all extremely good. It is the manner in which the author has taken a simple set of circumstances, and by sheer art made of them a story. The biggest and best stories in life lie at our feet, but it takes the master story teller to see them and ot tell them.

The acting honors of the production are shared by Norma Talmadge in the title role, Seena Owen in the supporting character of Dorothea, and Tully Marsnall in an extremely well portrayed character part. The Franklins have given the picture a thoroughly artistic production and staged it in a manner that brings out all of the humanness of the realistic characters. The picture shows the closest co-operation between the directors and the creator of the story, and it is this harmony between author and producer that is largely responsible for the artistic success of "Martha's Vindication."

The plot of the story is simple, so simple in fact that it does not apear impressive. The secret of the picture's success lies in the manner of its development, which must be seen in order to be appreciated. Martha and Dorothea are two chums in a small town, where the moral and ethical standard is fixed by the gossiping, pharisaical members of the Ladies Aid Society. Dorothea is threatened with disgrace because the man whom she loved was killed before he could keep his promise to marry her. Martha takes her away to the country where Dorothea gives birth to a son. Later in taking the baby to her old nurse Martha is seen by Sell Hawkins, an unscrupulous character of the village, when she is forced to put up at a small strange hotel over night. Later Martha is the means of breaking up the baby farm conducted by Mrs. Hawkins and in revenge they prefer charges against her in the village church, alleging that she is the mother of a boy she has adopted.

In the meantime Dorothea has married Deacon Hunt, the wealthiest man in the village. She has had her son brought to a house near her and clandestinely visits him. Martha is brought before the church for trial and since Dorothea refuses to confess, things look black for her. She confesses her secret to her fiance who at the trial causes a sensation by refusing to let Dorothea depart from the church, saying that she is the one who should be on trial. Dorothea has ordered that her son be taken out of town and it is for the purpose of bidding him goodbye that she is destrous of leaving the church. At the psychological moment that John delivers his denunciation the old nurse appears with the boy who has been hurt in an automobile collision and Dorothea, thinking that the boy has been killed, gives way under the emotion of maternal grief. A general reconciliation follows in which Dorothea is forgiven by her husband and Martha vindicated. The picture closes with the minister offering a prayer begging forgiveness for their unchristian conduct. E.

"THE FLYING TORPEDO"

A Five-Part Original Drama Written by Robert Baker and John Emerson. Produced by Fine Arts under the Direction of William Christy Cabanne and John B. O'Brien, for Release on the Triangle Programme March 19.

Winthrop Clavering	John Emerson
Bartholomew Thompson	Spottiswoode Aitken
William Haverman	William E. Lawrence
Chief of International Crooks	Fred J. Butler
His Accomplice	Raymond Wells
Adelaide E. Thompson	Viola Barry
Hulda	Bessie Love
An Outlaw Woman	Lucille Younge
Head of the Board	Ralph Lewis

Though written, produced and acted purely for entertaining purposes, "The Flying Torpedo" is at the same time a sermon for Preparedness. The lesson, however, is entirely indirect, for at no time during the production do those responsible for it forget that its primary purpose is that of entertainment. And it might be added it is mighty good entertainment. A good story, well presented and most excellently acted, especially by John Emerson in the leading role of Winthrop Clavering. Of John Emerson it is only necessary to say that he is an actor, and his work in this picture is the epitome of entertaining mummery.

The picture has been most ably staged and directed, the battle scenes under the master hand of William Christy Cabanne and the balance of the picture by John B. O'Brien. Mr. Cabanne's battle scenes need little praise from the reviewer. They speak for themselves. We doubt if there is a director in the business, with the exception of the inimitable Griffith, who can handle vast mob effects and stage armies in action with greater ability than this product of the Griffith school. It is stupendous, sensational, effective, realism. The balance of the picture is replete with the atmosphere of the story, with the light comedy effects introduced at the psychological moment to prevent the action from becoming over melodramatic. The supporting cast was consistently good and the photography throughout clear and distinct, with some most excellent battle scenes.

The story tells of an eccentric writer of scientific detective stories in the year 1921. His friend, Bartholomew Thompson, has invented an apparatus of wireless control. A coalition of foreign powers is contemplating war on the United States, which is still in its unprepared state. The Federal board of strategy offers a million dollar prize to the person who can invent a device that will save the country. Clavering, the writer, persuades Thompson to adapt his invention to an aerial torpedo, and supplies the money for the manufacture of a model. The model is completed in due time and is a success. A group of international spies have knowledge of the work and steal the model. Nothing daunted, Clavering supplies the funds to make another. The crooks kill Thompson by cleverly inserting a capsule containing a deadly gas in the receiver hook of his telephone. With the aid of a Swedish maid Clavering not only discovers the rendezvous of the crooks, but recovers the original model.

It is this part of the story that is the most amusing. The invention is accepted by the government and its manufacture rushed. In the meantime the foreign powers have effected a landing in Southern California, and in several battles have completely defeated the small United States Army. It is in danger of being entirely eliminated when the arrival of a trainload of the torpedoes drives the invaders from the country and then blows up all their ships. Instead of closing the picture with a general scene showing the gratitude being heaped upon Clavering by a hero-worshipping public we believe it would have been better to have shown him indulging in his peculiar calisthenic exercises, of which he partook promptly on the hour, irrespective of what he was doing. These little breaks were one of the amusing features of the production, and if used for the curtain would close the picture with a hearty laugh on the part of the audience. E.

MARY MILES MINTER, HARRY BLAKEMORE, AND THOMAS CARRIGAN IN "LOVELY MARY."

(Columbia Pictures-Metro.)

"THE DEVIL'S TOY"

A Five-Part Drama Adapted from the Poem by Edward Madden, Entitled "The Mills of the Gods." Produced by the Equitable Film Corporation Under the Direction of Harley Knoles. Featuring Adele Blood and Montague Stevens.

Helen Danver	Adele Blood
The Devil	Edwin Stevens
Wilfred Barley	Montague Stevens
Paul La France	Jack Halliday
Betty	Madge Evans
Simon Cunnungham	Arnold Lucy

"The Devil's Toy" is an intensive picture, based on an antique theme, but by the use of new and unusual situations it is presented to us in a different light. It is the old story of a man who sells his soul to the devil, and in the end has to pay the price. However, flashes of the scenes in which the devil appears and the excellent portrayal of the role by Edwin Stevens have been so well handled that the idea of Satanic presence seems to be portrayed more by implication rather than personification in life.

The picture has been produced on an elaborate scale, and with a most efficient cast. Montague Stevens gives a most pleasing interpretation of the character of Wilfred Barsley, the poor artist who sells his soul for an ounce of drought. Adele Blood, as Helen Danver, gives a pleasing interpretation, but she is not well suited to the part. The remaining of the cast is deserving of commendation, as all parts were portrayed with discretion. The plot is at all times interesting.

The story is of two artists, Wilfred Barley and Paul La France, who are struggling for recognition. Paul is deeply in love with Helen Danver, his model. The love is returned and they plan to marry when they have both succeeded. Barley is nearing poverty, but Paul is able to sell a few of his paintings. Barley sells his soul to the devil for fame, fortune and love. In order to obtain fortune, he kills his wealthy uncle, for fame he steals Paul's pictures, and for love he is lured on to all sorts of extravagances, which lead to bankruptcy. Paul in the meantime has been taken ill and sent to a sanitarium, and his mind is left a blank as to his past life. Helen has become a noted singer, and makes love to Barley in order to solve the mystery about Paul. In the end she finds him, the sight of her brings back his memory and they find true happiness. S.

"SOLDIER SONS"

A Three-Part Drama Written and Produced by Wilbert Melville for the Lubin Film Company. For Release on the General Film Programme March 9.

General James Bates	Benjamin Hopkins
Dick Bates	L. C. Shumway
Nina Rosario	Helen Wolcott
Jose Rosario	Melvin Mayo
Carlos Fulano	

Seldom has more picturesque scenery been used to better advantage than in this entertaining production. The settings are in the main outdoor, depicting the jungle and Hawaiian life.

The story is strong and offers numerous opportunities for good acting, which have been all utilized by an efficient cast. Helen Wolcott gives one of her best interpretations of a part especially suited to her. L. C. Shumway and Benjamin Hopkins give fair performances in their roles. The picture has been well directed on the whole, and the photography is sharp and distinct.

Dick Bates, a graduate of West Point, visits Manila and goes on a hunting trip. Carlos Fulano who has been engaged by Bates as a guide, deserts him when he is attacked by the fever; but Nina, an inhabitant of Iloilo, finds him and takes him to her home. Bates's gratitude turns to love and they are married. When Fulano hears of this, he carries Nina to the jungle. A fight ensues in which she knocks him senseless, and returns to her home to find her husband gone. In the meantime, Dick, believing that she has fallen over the cliff, receives an order to return to San Francisco. Sometime later a boy is born, who at the age of fifteen joins the insurgents. He is a sharpshooter and he fires several times at the captain. Nina near by recognizes the captain as her husband. That night he sends his resignation from the army and he returns to his long-lost wife and new-found son. S.

"THE SUPREME TEMPTATION"—A Five Part Vitagraph Blue Ribbon Feature, with DOROTHY KELLY and ANTONIO MORENO—A picture of gay Paris—of a little grisette who loves, and a man's battle with his better self—of the primrose path which leads to a cot in a whitened ward—of a surgeon, happily married, who is called upon to decide the fate of his wife by an earlier marriage. Released, Monday, March 20th.

"UNTO THOSE WHO SIN"—A Selig Red Seal Play, written in five soul-stirring acts by James Oliver Curwood, and featuring for the first time in Selig spectacular dramas, vivacious **FRITZI BRUNETTE** and her dazzling gowns—a story founded on the age-old injunction that "the wages of sin are death"—showing the price a little world-loving stenographer pays for the purple and fine linen which her heart craves.

Reserve Seats Months in Advance for Big Four Productions

BUSINESS is like friendship—sensitive. It goes only where invited—stays only where well treated.

Below is a letter from Joseph Heim, Proprietor of the Luna Theatre, Danville, Pa., which explains, in part, why one exhibitor is giving his business to V. L. S. E. Read it, and then read what the Big Four service is accomplishing for Mr. Heim:

LUNA THEATRE, Danville, Pa.
JOS HEIM, Prop.

V. L. S. E., Inc., New York City.
Gentlemen:
I have used in the past few months seventeen or eighteen of your photoplays, and wish to congratulate you on the quality of same.
I have turned patrons away with nearly every show, and being so well pleased, wish to acknowledge to you my appreciation and good wishes.
My policy is that nothing but the best is good enough for my patrons.
The treatment accorded me by your Philadelphia office is excellent and fair.
Your service in every particular is the best I have had in all my four years' experience in this business.
Yours very truly. JOS HEIM.

Not only Mr. Heim's satisfaction with V. L. S. E. productions, but that of his patrons prompted the above letter.

They have set the seal of approval upon these pictures to the extent that every seat in the Luna Theatre has been reserved for afternoon and evening performances on *every Tuesday, when Big Four features are shown, for the rest of the season.*

In other words, by reason of the superior drawing powers of V. L. S. E. pictures, Mr. Heim can tell you what his receipts will be on Tuesdays for months to come.

Just one illustration of the V. L. S. E.'s treatment of business, and why, notwithstanding this company's liberal open-booking policy, it probably has fewer cancellations than were ever before known in the film industry.

"DOLLARS AND THE WOMAN"—A Six Part Lubin Sovereign Play, from the novel of Albert Payson Terhune, **"Dollars and Cents," featuring ETHEL CLAYTON and TOM MOORE.** A story of poverty's curse and love's triumph—of suspicion, born of expediency—of a man's self-sacrifice and a woman's loyalty under the cloud of mistrust. Released, Monday, March 20th.

"THE HAVOC"—An Essanay Feature in five acts, by H. S. Sheldon, with **GLADYS HANSON,** the famous Frohman star. Born to love, desperate in her loneliness, a woman sins. Come days of bitter anguish, nights of blighted torture, a soul harrowed by the fires of a self-made hell. Comes repentance, with the light of pure love—comes humility and peace. Released Monday, March 20th.

V. L. S. E. Inc.

KALEM'S "SOCIAL PIRATES" CAPTURE NEW YORK AT FIRST SHOWING

George Bronson Howard will make his debut as a writer for the screen on March 27, when Kalem issues "The Little Monte Carlo," the initial episode of "The Social Pirates," the new fifteen week series. A two-reel release will follow on each Monday after that date as a special release through the General Film Company.

Kalem has definitely announced the date for starting the new series after arranging the details for one of the most elaborate publicity campaigns ever provided a film series. The list of newspapers publishing the stories is said to set a new mark for series publication. It is headed by the *New York World* and includes such representative newspapers in each city as the *Chicago Record-Herald* and the *Buffalo Times*.

Each of the newspapers will inaugurate a strong publicity campaign on the series, the *New York World* alone having made preparations for the use of over thirty thousand lines of advertising space, coupled with posters and other aids. The first story will appear complete in the *Evening World* of Saturday, March 25, and the Bronson Howard series will be made a Saturday feature thereafter. It is also planned to cover the country with a brilliant twenty-four sheet stand that is said by experts to be one of the most striking stands ever issued.

Marin Sais and Ollie Kirkby, who are co-starring in the series, show in the first episode the reason for its unique title. They come to the rescue of a girl who has been snared by a social vulture, and in a plot teeming with action and surprises, meet the latter on his own ground and by a clever ruse make him pay a bitter price for his wrongdoing. A spectacular theater scene, a New Year's Eve in a gay lobster palace, and an elaborate gambling room scene are among the sets which will give a foretaste of the scale on which the series has been produced.

OLLIE KIRKBY AND MARIN SAIS IN "THE LITTLE MONTE CARLO"—FIRST EPISODE OF "THE SOCIAL PIRATES"—(KALEM).

"THE LITTLE MONTE CARLO"

The First Episode of the "Social Pirate Series," by G. Bronson Howard. Produced by Kalem Under the Direction of James Horne. Featuring Marin Sais and Ollie Kirkby. Released March 27.

Mona Hartley ..... Marin Sais
Mary Davenport ..... Ollie Kirkby
Holbrook ..... True Boardman
Stella ..... Jessie Arnold

A plot new to serials has been evolved by George Bronson Howard, the popular author, and in "The Social Pirates," Kalem has filmed what promises to be the best of its long line of successful serial productions. Each episode will be a separate story dealing with the adventures of two girls, Mona Hartley and Mary Davenport, the Social Pirates, who aid the innocent and make the guilty suffer. Kalem has everything, author, cast, and director to make this series most popular. Marin Sais and Ollie Kirkby are two charming young actresses of marked ability and charm, and they have parts which are exceptionally well suited to them. Supporting them are such stars as True Boardman, Thomas Lingham, and Frank Jonasson.

The introductory episode is a first-class production in every detail. Its settings, plot, and direction are excellent, viewed from all standpoints, including that of photography. The plot is ingenious and holds the interest from beginning to end. Mona and Mary make the acquaintance of Stella, who lives at the expense of Holbrook, a wealthy young man. He has cast her aside, and she is at a loss to know what to do until Mona and Mary agree to set things aright once more. They meet Holbrook, and with the connivance of an employe at the Little Monte Carlo, a noted gambling resort, they separate Holbrook from some of his money, which they turn over to Stella, who is once more made happy by marrying Holbrook so he can have a wife to present to his father.

"The Corsican Sisters"

"The Corsican Sisters," based on the supposed temper of the people of that race, is the second episode of "The Social Pirates," and released April 3, is even better than the first. The plot is somewhat stronger, and it offers better opportunity for intensive acting than the first release. Ollie Kirkby and Marin Sais are seen to far greater advantage in this episode, and Thomas Lingham gives a most creditable performance as Jim Harrasford, the wealthy clubman who casts aside his sweetheart.

A born flirt, he readily falls into the trap which Mary and Mona have prepared for him. They make his acquaintance, and he falls in love with Mona. His fickle mind, however, changes when he meets her sister, Mary. Mona swears vengeance, and Harrasford is between two charmers, with either of whom he could be happy were t'other away. He escapes from the dilemma and bribes a detective, hired by the sister, when he is arrested. As everything has worked out according to the plans, he is permitted to escape, as it is believed to have taught him his lesson. S.

NEW THEATERS IN ALTOONA

ALTOONA, PENNA.— The new Strand, a new high class picture house here, is nearing completion. It will have a seating capacity of 1900. The Lyric, another new photoplay house, modern in every respect, is about completed. Ringling Bros. advance man was here this week and arranged for appearance of the show here in June next. The show business here has greatly improved and all houses are playing to good business. ELLIS MARCH.

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WINTHROP KELLEY
Author-Producer
DIRECTING FLORENCE LAWRENCE UNIVERSAL FILMS

"DODGING THE LAW"

A Two-Part Episode in the Red Circle Series. Produced by Balboa. For Release Feb. 12 by Pathe.

The plot takes an entirely different turn, if anything adding to the story's interest in that the owner of the hand of the Red Circle is inadvertently discovered. Now that we know the secret is out, we cannot but help wondering what turn events will next take?

This episode opens with a fight between Max Lamar and "Smiling" Sam Egan, the "reformed" crook. Charles Gordon, an attorney wrongfully accused of embezzling, rescues Lamar, who tells him that if he ever needs help to come to him. Later, on the beach with June, Lamar is met by two detectives from the city on the search for Gordon. They ask for his aid, but he tells them he knows nothing. June, her heart going out to the poor, oppressed man, runs to tell him of the officers' approach. He makes his getaway, and June throws a lighted lamp at the officers as they enter Gordon's shack, setting it on fire. However, they see the Red Circle on her hand. Later, "Smiling" Sam notices the lurid mark on June's hand.

The settings are unusually picturesque in this episode, especially those taken off the rock bound coast. Ample opportunity is offered for some excellent acting, and the players are equal to their parts. S.

REVIEWS OF FEATURE FILMS

ELEANOR WOODRUFF AND CHARLES RICHMAN,
In "The Hero of Submarine D-2."
(Vitagraph.)

"THE HERO OF SUBMARINE D-2"

A Five-Part Original Drama Written by Dr. Cyrus Townsend Brady and Featuring Eleanor Woodruff and Charles Richman. Produced by the Vitagraph Company under the Direction of Paul Scardon for Release on the V. L. S. E. Programme March 13.

Lt. Com. Colton, U. S. N.	Charles Richman
Gilman Austen	James Morrison
Hon. J. F. Austen	Anders Randolph
Capt. McMasters, U. S. N.	Charles Wellesley
James Archer	Thomas Mills
The Rouanian Ambassador	L. Rogers Lytton
Caroline Autsen	Eleanor Woodruff
Ethel McMasters	Zena Keefe

This picture will have a wide and appreciative popular appeal, for it shows in all its interesting details the work of the United States Navy, from the largest dreadnought to the humble submarine, and is the first moving picture in which the scenes showing the interior of one of these undersea boats were actually taken inside of a real submarine. Dr. Brady, the author, has written a good story, a story interesting from a melodramatic standpoint and one that will do much toward impressing on the minds of the populace the ease with which the United States Navy could be rendered powerless by an unscrupulous foreign power.

The picture has been most ably produced by Paul Scardon and shows careful and conscientious direction, with one or two minor exceptions. The scenes showing the hero being shot from the torpedo tube of a submerged submarine were not very well done. This one piece of carelessness, however, should not mitigate against the general merit of the whole production.

Eleanor Woodruff in the leading feminine role, though not called upon for any great amount of acting, pleased with her spontaneity and the vivacity of her smile. Charles Richman was an ideal naval officer, and James Morrison pleased in the juvenile part. L. Rogers Lytton gave a perfect characterization of a foreign ambassador. The balance of the cast was competent. The photography at times appeared a trifle hazy, but this may have been due to poor projection.

Dr. Brady's story tells of a capable and efficient officer in the navy who refuses to sacrifice his honor for preferment in the service. The son of a powerful politician fails in his examinations as a student at the Naval Academy, and when Lieutenant Commander Colton refuses to slide him through at the insistence of the politician, he is disciplined by being given the command of a collier. The young man, realizing that his failure is his own fault, enlists as an apprentice seaman, and this serves as an occasion for showing in detail the training undergone by the enlisted men of the navy before they are assigned to a ship. Later, Colton is given command of the submarine flotilla, and the politician's son is assigned to the D 2. James Archer, a renegade newspaper man in the employ of the Rouanian ambassador, works out a plan whereby the whole North Atlantic fleet is to be blown up by mines. Caroline Austen, with whom Colton is in love, discovers this plant and warns her lover. Seizing a submarine, he hastens out to warn the incoming fleet, but is too late. As the boat is submerged, he has to be shot out of a torpedo tube in order to gain the Rouanian merchantman from which the mines are to be exploded. This he accomplishes, and explodes the whole series of mines just in time to save the fleet. He is later rescued by the crew of the submarine under the leadership of the plucked midshipman. This feat brings all of the loose ends of the story together again, and the usual happy ending follows. It is a thoroughly interesting picture, well worked out and well presented. E.

"OUT OF THE DRIFTS"

A Five-Part Original Drama Written by William H. Clifford and Featuring Marguerite Clarke. Produced by Famous Players Under the Direction of J. Searle Dawley for Release on the Paramount Programme March 5.

Elise	Marguerite Clark
Rudolph	J. W. Johnston
Father Benedict	Albert Gran
George Van Rensselaer,	William Courtleigh, Jr.
Martin	Ivan Simpson
Reggie Featherstone	De Witt Lillibridge
"Cleo"	Kitty Brown
"Trixie"	Florence Johns
Heinrich	Robert Conville
Rex	Himself

Originality of theme or plot construction is not a prime requisite of successful picture production, but it depends more on the manner in which the plot is developed and the picture produced. The story must be strong, however, even though it is not original. "Out of the Drifts" conforms to these requirements. The story in its bare essentials is simple and ordinary, but owing to the clever consructive ability of William H. Clifford, the spontaneous and insouciant acting of Marguerite Clarke and the able direction of J. Searle Dawley, "Out of the Drifts" becomes one of the most delightfully entertaining pictures of the year.

Telling the simple love story of an innocent young shepherd girl who tends her flocks on the bare slopes of the Alps, the picture pleases largely because of the unusual setting and because of the delightful manner in which it has been presented by the director and acted by Marguerite Clarke. Taken as a whole, the picture is an example of what can be done by the harmonious co-operation of author, director, and star.

The director also deserves an extra measure of praise for the able manner in which he has staged an Alpine avalanche. An avalanche is not the gentlest thing in the world to play with, and the fact that the director has been able to achieve the effect he has deserves the utmost commendation. It is unnecessary to speak with fulsome praise of the work of Miss Clarke. We have never seen her in a picture which she did not improve merely by the fact that she was in it. "Out of the Drifts" is no exception. William Courtleigh, Jr., pleased as the male lead, and J. W. Johnston was acceptable as Rudolph, the Alpine guide. Three full-bred St. Bernard dogs did much to add to the attractiveness of the picture. The photography throughout was particularly good, the director using beautiful mountain scenery for his backgrounds.

The story tells of a wealthy young man, disgusted with the dissipations of his idle existence, who goes high up in the Alps to escape wine, women, and song. While stopping at one of the Alpine monasteries he meets Elise, a young shepherd girl, and wins her love. In her purity and innocence she is perfectly willing to go away with him, never dreaming for a moment that he would wrong her. Rudolph, also in love with Elise, is not so confident, however, and after learning that the young man's intentions are anything but honorable, cuts the guide rope, causes him to fall down a cliff in the hope that he will be killed. Elise, with the aid of the monks and their St. Bernard dogs, at last finds her recreant lover and aids him to reach her house. There they are imprisoned by an avalanche. The young man is tempted to take advantage of the situation. Her innocence prevents, and after great difficulty he manages to dig his way out and leaves immediately for London. Elise, her heart broken by his desertion, gradually pines away until Rudolph can stand it no longer. He goes to London, apprises the young man of her love-lorn condition. Thereupon, the hero experiences a change of heart, and the romance is brought to a happy conclusion. E.

"AS IN A LOOKING GLASS"

A Five-Part Drama Based Upon the Novel and Play by E. Phillips. Produced by the World Film Corporation Under the Direction of Frank Crane.

Kitty Gordon, the British beauty, makes her screen debut in this production. It cannot be said that it offers her anything more than an opportunity to display her marked ability to wear beautiful gowns and to show her noted back. She displays no flashes of histrionic fire that will set the film world ablaze, and at times an average picture leading lady would have been able to handle the role with more discretion. However, she does not have the one great fault of legitimate stars, over-acting; her part if anything is under-acted. The picture at least provides for an adequate display of the latest fashions, the settings are most beautiful throughout, and the backgrounds are elaborate and often picturesque. The cast, however, is not in keeping with the lavishness in which the production has been staged. George Majroni gives his usual creditable performance, but there is nobody else in the cast who is worthy of particular commendation other than he and Gladden James, who plays the role of the Englishman, Lord Udolpho.

The story is sufficiently well known from the novel.

REVIEWS OF FEATURE FILMS

"DIPLOMACY"

A Five-Part Adaptation of Victorien Sardou's Play of the Same Name Featuring Marie Doro. Produced by the Famous Players Under the Direction of Sidney Olcott, for Release on the Paramount Programme Feb. 27.

Dora	Marie Doro
Julian	Elliott Dexter
Comptesse Zicka	Edith Campbell Walker
Count Orloff	George Majeroni
Henri	Frank Losee
Baron Stein	Russell Bassett
Mion	Ruth Rose

Robbed of its clever, brilliant dialogue and made to stand on the flimsy foundation of its somewhat slight and now antiquated plot, "Diplomacy" fades out like an old daguerreotype. Even though Sidney Olcott, the director, has sought to replace this deficiency by the incorporation of atmosphere, beautiful settings, locations, and artistic photography, they cannot completely recompense for the loss of Sardou's lines. "Diplomacy" is a play of wit, not of pictorial action. Sardou worked up to his dramatic situations by means of his dialogue and not his action, and when an attempt is made to achieve the same result by action alone the dramatic situations, instead of being impressive, are just the reverse.

Sidney Olcott has given the picture a most elaborate production, with some wonderfully beautiful settings and locations. He has been able to achieve to a remarkable extent the atmosphere of Monte Carlo, its rare beauty and spirit of opulence. From a directorial standpoint the picture is without a flaw, or if it has one it is so slight that it is not noticeable.

Marie Doro in the leading role of Dora did a consistently good piece of acting throughout. She was most ably supported by her husband, Elliott Dexter as Julian. Both of the Dexters had the same parts in the stage revival of "Diplomacy" last season. Edith Campbell Walker made a pleasing Comptesse Zicka; Frank Losee was competent as Henri, and Russell Bassett made an impressive Baron Stein.

Little need be said of the story. For the picture production only the bare framework of the plot has been used. Dora's mother, an impecunious noblewoman, is hard put to it to pay her bills, and enters the pay of Baron Stein, the spy of the Russian government, using Dora to obtain some necessary information. She frowns on Dora's love for Julian, until he suddenly comes into a fortune, and receives at the same time his appointment as an attache of the British Embassy at Paris. The Comptesse Zicka, also in the pay of Baron Stein, is in love with Julian, and immediately after the marriage ceremony manages to steal some important plans from the latter's dispatch box, and does it in such a manner that suspicion is cast on Dora.

Count Orloff returns at this moment from a Russian prison, where he had been confined as a result of the information obtained by Dora's mother, and seemingly confirms the suspicion that Dora is a Russian spy. The whole complication is cleared away, however, by Henri, Julian's brother, by means of a peculiar perfume used by the Comptesse Zicka, which had impregnated the papers, which the two Englishmen had forced Baron Stein to give up. Dora's complete exoneration follows, and her reconciliation with her husband. E.

"WIFE AND AUTO TROUBLE"

A Two-Part Keystone Comedy Featuring William Collier. Produced under the Direction of Del Henderson for Release on the Triangle Programme March 5.

This is the best picture in which we have seen William Collier. He is a scream from start to finish. Other pictures in which this comedian has appeared have been marred by the fact that his scenes have been cut off just as he was rising to the climax of his amusing antics. Such is not the case in this offering, which is amusing from start to finish. In fact, it was so funny that we thought the man in front of us at the Knickerbocker Theater would go into a convulsion or have apoplexy or some such thing, he laughed so hard. The rest of the audience was not far behind him either in giving vent to its mirth. The picture contains one of those inimitably funny Keystone automobile chases, which ends up with everything smashed. It is a mighty good comedy and one which no one will make a mistake in taking the time to witness. E.

GENERAL FILM REVIEW

Siberia, the Vast Unknown (a Single-Release in the Pathe Educational Series).—Unusual views of the native life in this vast unknown land amid the Arctic snows are shown in a most entertaining and educational manner. Our acquaintance with these people, the Chukchis, has been exceptionally limited, and these pictures present a liberal view of their intimate life, surroundings, traits of character and mode of living. The general appearance is all plainly depicted. Also picturesque views of the reindeer herds, the sealing grounds and the rocky, mountainous country are included. These pictures have all been exceptionally well photographed and are entertaining for their scenic as well as their educational value. S.

Ham and the Hermit's Daughter (Kalem Reel; Released March 28).—Ham and Bud are rapidly coming to the fore as scenario writers and are now writing all of the comedies in which they are now being featured. "Ham and the Hermit's Daughter" is their latest contribution and it is truly a good comedy, giving this popular pair ample opportunity to display their comic mannerisms. This picture has more true comedy situations than has been the average in these comedies. Ham and Bud are seen at their best, and Norma Nichols, the new comedienne, is rapidly making a name for herself. She has looks and personality and, moreover, her work is at all times natural and realistic. She plays the role of the hermit's daughter and is discovered by two surveyors, Ham and Bud. She has been raised as a boy and is entirely innocent of the ways of men. While Ham is making love, Bud visits the hermit and discovers his hidden wealth. Foiled in love both Ham and Bud decide to get the money, but they strike dynamite, and the last we see of them is on a joy-ride through the air, while the girl is eloping with her true love. S.

At Bachelor's Roost (Kalem Reel Comedy; Released March 22).—Ethel Teare, Kalem's pretty comedienne, is rapidly hitting her stride in this new series of comedies. In "At a Bachelor's Roost" she does some of her best work, and it is seen to full advantage in this typical, refined comedy. There is not even a suggestion of slap-stick in the production, and a light spot, replete with amusing situations, has been developed into a highly entertaining picture. Ethel is the only girl in her uncle's bachelor house, and it is the rule that nobody under sixty can enter the place. She falls in love with a young man and he is compelled to disguise himself in order to conform with the law of the establishment when he calls on Ethel. She does not recognize him until he gets into a fight with a bunch of mashers. Later when everything is arraigned satisfactorily she introduces her husband to her uncle, who had supposed that she was going to marry the aged man he had been introduced to. S.

MARIE DORO AND ELLIOTT DEXTER IN "DIPLOMACY."
(Famous Players-Paramount.)

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JOHN BOWERS is playing leading role opposite Mary Pickford in her new picture, which was started last week.

IN THE PICTURE STUDIOS

CHARLES CHERRY, who is to be seen in "Passers By," will appear in "Idlers." Alice Brady is to appear in "Little Comrade," which will allow her the featured role, while Jane Grey, last seen in "Man and His Angel," will be seen with Mr. Cherry in "Idlers."

JOHN INCE, Frank Sheridan, Arthur Ashley, Ethel Gray Terry, and eighteen World-Equitable Players returned to New York after six weeks up the River of Doubt, whither they went to gather scenic environment and atmospheric detail for "The Struggle."

FRANK POWELL, with his acting company headed by Bruce McRae and Gerda Holmes, received permission to use the entire Cuban Navy while staging "The Chain Invisible" at Havana recently. Mr. Powell says the Cuban Government has one more warship than the Swiss Navy.

EDNA WALLACE HOPPER, Muriel Ostriche, and Charles J. Ross are featured in Channing Pollock and Rennold Wolf's story, "Who Killed Simon Baird," with three stars playing the principal parts.

GEORGE R. MEEKER, editor in chief of the *Paramount Pictographs*, the magazine of the screen, has been granted a two weeks' leave of absence to recuperate from his arduous duties. Mr. Meeker has given to the motion picture industry the first "new thing" in a number of years, so deserves his vacation at Palm Beach.

WILLIAM LAMPE, well-known leading man, and his wife, Edith Reeves, have returned from Hollywood, Cal., where Miss Reeves has just finished an engagement as leading woman with Thomas H. Ince. Miss Reeves made it a point to be in New York in time for the presentation of "The Morai Fabric," in which she was featured at the Knickerbocker Theater.

WILTON LACKAYE has brought an action for $7,250 against the William A. Brady Picture Plays, Inc. He alleges that he was engaged to play in "The Pit" before the camera for $1,000 a week and 10 per cent. of the gross receipts of the sale of the film, but that he received only $5,000 salary, while the defendant has made $72,500. Looks like Wilton was "in the hole" instead of "The Pit."

IN ORDER TO SECURE realism for his Pathe picture, "Big Jim Garrity," George Fitzmaurice secured the co-operation of the Maison Maurice and took a number of scenes in their show rooms, utilizing their mannequins.

GAIL KANE is to give a series of lectures on the New York Theater roof to aspiring movie actresses. Miss Kane will be the guest of Marcus Loew, and will hold an hour's interview with prospective film actresses after the show each evening during the week of March 19.

FRANCES NELSON, last seen in "Life's Crucible," will co-star with Robert Warwick in "Human Driftwood," which comes on the World Film programme April 3.

MOLLIE KING will be seen soon in "The Call of Love," another delightful mountain story similar in locale to "A Woman's Power," in which she recently starred.

A MONKEY is the hardest thing in pictures to direct. If you don't believe it, ask Jack O'Brien, the Famous Players director. He stood half an entire good day trying to make the little imp of the black devil pose to get the desired effects, and in the end quite unconsciously the little simian assumed the proper position and the ready camera-man reeled the film off.

MARY PICKFORD is being featured in a new picture, "Hilda from Holland," in which she assumes an entirely new role, that of a Dutch girl. It will, without doubt, please her numerous admirers to know that she is quite adept in the art of the Holland folk dances. She can wear the wooden shoes and the curious costumes like a native.

ACTING ANIMALS seem to be favorites in the Famous Player Pictures at present. One of the most intelligent bulldogs that has been used in pictures is to be seen in Marguerite Clark's next picture. This little pup can smoke a pipe like a veteran, and in numerous other ways display his almost man-like intelligence.

E. K. LINCOLN, photoplay actor, and owner of the famous Greenacre Kenneis, which have produced more champion Japanese spaniels and Chow dogs than any other kennel in this country, was elected vice-president of the Chow Chow Club of America at their annual meeting held during the Westminster Kennel Club Show at Madison Square Garden.

ALFRED C. KARPEN, film editor of the Universal Fort Lee studios, was married on Saturday, March 11, to Miss Jessie Howat Christie, daughter of Mr. and Mrs. William Christie, of Woodhaven, L. I.

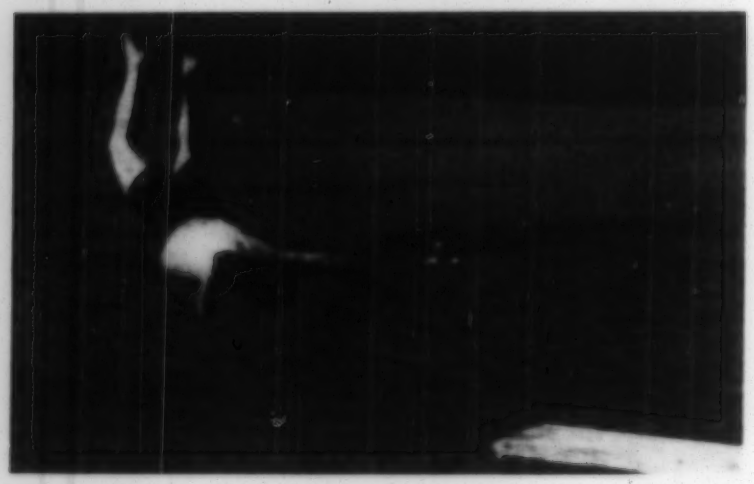
EDWARD H. ROBINS, of "Erstwhile Susan" company, at the Gaiety Theater, is completing plans to rebuild the Maury Film Company studios at Toronto.

JOYCE FAIR, aged 11 years, has joined Essanay, making her debut in pictures in "Joyce's Strategy," a two-reel picture written and directed by Harry Beaumont. Little Joyce won a nation-wide reputation as an actress in "The Dummy," one of the great stage successes of three seasons ago.

GEORGE BEBAN, the well known portrayer of Italian characters, is now busily engaged in the production of his initial photoplay subject for the Oliver Morosco Photoplay Company, "Pasquale," an original play written by himself in collaboration with Lawrence McClosky.

PAULINE FREDERICK was delighted at the prospect of playing "Audrey" in the Famous Players-Paramount film of that name because it was so different from the vampire roles which she has been doing. Then Robert Vignola, her director, took her down to Jacksonville, Fla., and filled her feet full of beach nettles! Audrey spends a great deal of her time in bare feet and only those who have pried the barbed shafts of the beach nettle out of their fevered feet will understand just how harrowing Miss Frederick's experience really was.

PETE SCHMID, press agent of Pallas Pictures, declares that the accompanying photograph is a snapshot of Macklyn Arbuckle, the heavy-weight light comedian, limbering up so as to be able to respond to a call from the Texas Rangers, of which able body of men he was once a member. The idea of the exercise is to enable Arbuckle to reverse himself every time the United States Government changes its Mexican policy.



MACKLYN ARBUCKLE PERFORMS A "SPREAD EAGLE" OFF A SPRING BOARD.

REVIEWS OF FEATURE FILMS

"THE HEART OF TARA"

A Five-Part Mutual Masterpicture by Theodosia Harris. Produced by David Horsley for Release March 4 as a Mutual Masterpicture De Luxe Edition. Starring William Clifford and Margaret Gibson.

Captain Delmar ..... William Clifford
Rajah Selim ..... Sherman Bainbridge
Tara ..... Marie James
Soma ..... Margaret Gibson
Dorothy Delmar ..... Marvel Spencer
Singh ..... Edward Alexander
Lieutenant Grey ..... Walter Spencer

Judging from the name we would expect to see a picturization of Irish folklore. Instead, much to our surprise, we are greeted by a Hindu who makes his appearance on the screen at the very start, and the entire production is in Oriental settings. It is the old story of Oriental intrigue, the white girl and the Consul General, but we can say there are some fairly original developments in it. No expense has been spared to give proper locale to the picture, and the Oriental backgrounds are at all times elaborate and effective. The cast is nothing out of the ordinary, with the possible exception of one little girl, Marvel Spencer, who makes her debut in multiple-reel pictures. This girl has a very exceptional face and pleasing personality, and in time she should win popularity. The make-ups are exceptionally good for this type of costume play. The photography even at its best is not deserving of any particular commendation, and the titles are abominable.

The story centers around the Tower Post in India. Captain Delmar returns after twenty years' absence with his daughter. In the captain's commission is the order to make a secret investigation of some jewels that are missing. Among the natives is Rajah Selim, an Indian Prince, who although he pledges his allegiance to the new commander, secretly hates the Englishman and seeks vengeance. Some years before Captain Delmar had served a commission and had stolen the love of Tara, the favorite of the Rajah's harem. They were betrothed, and when he came to claim her he found her lifeless body, cold and robbed of its jewels. He leaves the Orient broken hearted, but in his native land he meets a maiden of his own rank and standing, and they are married and blessed with a daughter. It is against this child, now a young woman, that Tara plans his revenge. His servants are placed at her command and they learn many secrets. The plan is to capture the captain and his daughter and then set fire to their house in order to allay suspicion of any foul play. However, the captain finds the telephone wires cut and sends word to Grey, Dorothy's fiance, who arrives in time to save her from the terrible revenge that the Rajah had planned and to recover the missing jewels. S.

"ACCORDING TO LAW"

A Five-Part Mutual Masterpiece. De Luxe Edition. Produced by Gaumont Under the Direction of Richard Garrick. Featuring Mildred Gregory. Released March 6.

Robert Bland ..... Howard Hall
John Bland ..... E. K. James
Ralph (Boy) ..... Madison Weeks
Ralph (Man) ..... Alan Robinson
Sidney Austin ..... Albert Macklin
William Proctor ..... John Reinhard
Judge Randolph ..... Charles W. Travis
Isabel Bland ..... Mildred Gregory
Bella ..... Helen Marten
Mrs. Randolph ..... Mathilde Baring

"According to Law," strictly speaking, is a sociological drama hitting, to a certain extent, at the root of the divorce evil. It is based on a Biblical quotation from Timothy relative to a woman bearing a child. Treating of this subject is no easy proposition, as it is delicate in every sense of the word, but in this production the story has been effectively portrayed, holding to the main theme at all times. However, it cannot be said that this type of picture will be pleasing to everybody, although it is interesting, fairly intensive, and logical in its development.

The picturization is good and the cast one of the best that we have seen in recent Gaumont pictures. Howard Hall as Robert Bland has a part exceptionally well suited to his type and at all times handles it with good judgment. Mildred Gregory gives a pleasing interpretation of her role, and it is with pleasure that we again see Helen Marten. She plays the role of Bella, the daughter. Throughout she gives a most creditable performance and her pleasing personality is always discernible. The photography is sharp and the settings are well adapted to their purposes throughout the entire picture.

The story starts off quite realistically and strongly. The Blands are a couple of high social standing. Robert, the husband, is a successful business man, while his wife is a typical butterfly. He desires children and she does not. In time the difference in temperaments and the lack of a common bond of sympathy leads to the divorce court. Afterwards she lives at their former home on a small island. An old suitor of hers by the name of Proctor, not knowing of their divorce, sends a note to Robert stating that he will visit them at the island. This man is the means of making Isabel see that she still loves Robert, and they are once more reconciled, but she later dies in giving birth to a daughter. Twenty years have elapsed, and the child Bella is now a young woman. Bland is suddenly stricken, and seeking help Bella meets her cousin Ralph and a friend Austin, who are hunting in the Everglades. Bland's last bequest is that his daughter succeed to his property, and after much difficulty it is secured from the uncle, due to Austin's help. Austin and she find out what true happiness means, and they are united. S.

"MAN AND HIS ANGEL"

A Five-Part Drama, Produced by the Equitable Pictures Corporation under the Direction of Burton King and Featuring Jane Grey. Supported by Henri Bergman.

Sonia Demitri ..... Jane Grey
Paul Demitri ..... Williard Deshielle
Schuyler ..... Edward MacKay
Arthur Sutton ..... Robert Lee Hill
David Tryne ..... Henri Bergman
Kitty Fish ..... Mayme Kelso

An unusually good plot forms the basic theme for "Man and His Angel." The beautiful daughter, Sonia, is loved by a man deformed in mind and body, but in the end true romance has its way. This very striking contrast in characters, combined with interesting developments, has been worked into an intensive production. However, the part of David Tryne has been marred by over-acting. This character has possibilities of arousing sympathy, but Henri Bergman's interpretation greatly lacks the pathos which would have that effect. The man, as portrayed, is absolutely brutal, without a redeeming quality. Jane Grey as Sonia Demitri, the Russian heiress, gives a most pleasing portrayal of a nobleman's daughter noted for her beauty and her voice. She has a pleasing personality and her screen appearance leaves little to be desired. The picture has been well directed, and its effects are quite realistic. The settings serve their purposes well, and there is nothing shabby about them.

The plot is exceptionally strong, and its possibilities have by no means been exhausted in this picture. Sonia Demitri, the daughter of an exiled Russian nobleman, is loved by a neighbor, David Tryne, who is deformed in body and mind. He is a lover of the beautiful and also a remarkable penman. So when Sonia in a spirit of pity saves him from a mob which accuses him of forgery she wins his adoration. It is discovered that Sonia has a wonderful voice and she goes abroad to study. While she is away her father dies, and without knowledge of it she returns home and catches Tryne, who intends to keep her birthright a secret, ready to leave the house.

Sonia later becomes engaged to Schuyler, despite Tryne's efforts to keep them apart. A forged letter questioning her birth is found, and results in their separation. Tryne, however, wants to kill all her love for Schuyler, and he attempts to trick her by causing her to visit a man, Sutton. His duplicity is discovered, he is killed in a scuffle, and in the end the documents revealing Sonia's noble birth are found, and she and Schuyler find their happiness. S.

"THE VILLAGE BLACKSMITH"

A Two-Part Keystone Comedy Featuring Hank Mann. To Be Released on the Triangle Programme.

A Lawyer ..... Hank Mann
A Village Beauty ..... Vivian Edwards
Her Guardian ..... Glen Cavender
Her Lover ..... Reece Gardner
The Village Blacksmith ..... Tom Kennedy
His Sweetheart ..... Polly Moran

Keystone comedies are made to be laughed at, and they usually succeed in this purpose. "The Village Blacksmith" is no exception. It is a combination of aggravated slapstick and absurd burlesque, and is excruciatingly funny from start to finish. Hank Mann has his usual role of an unscrupulous lawyer; Vivian Edwards is the persecuted young heroine, and Polly Moran handles the character part in her usual inimitable manner. The picture is governed by the usual Keystone tempo and reaches a climax in a fast general smash-up scene that is ludicrous to say the least. It is a picture over which audiences will howl with delight. E.

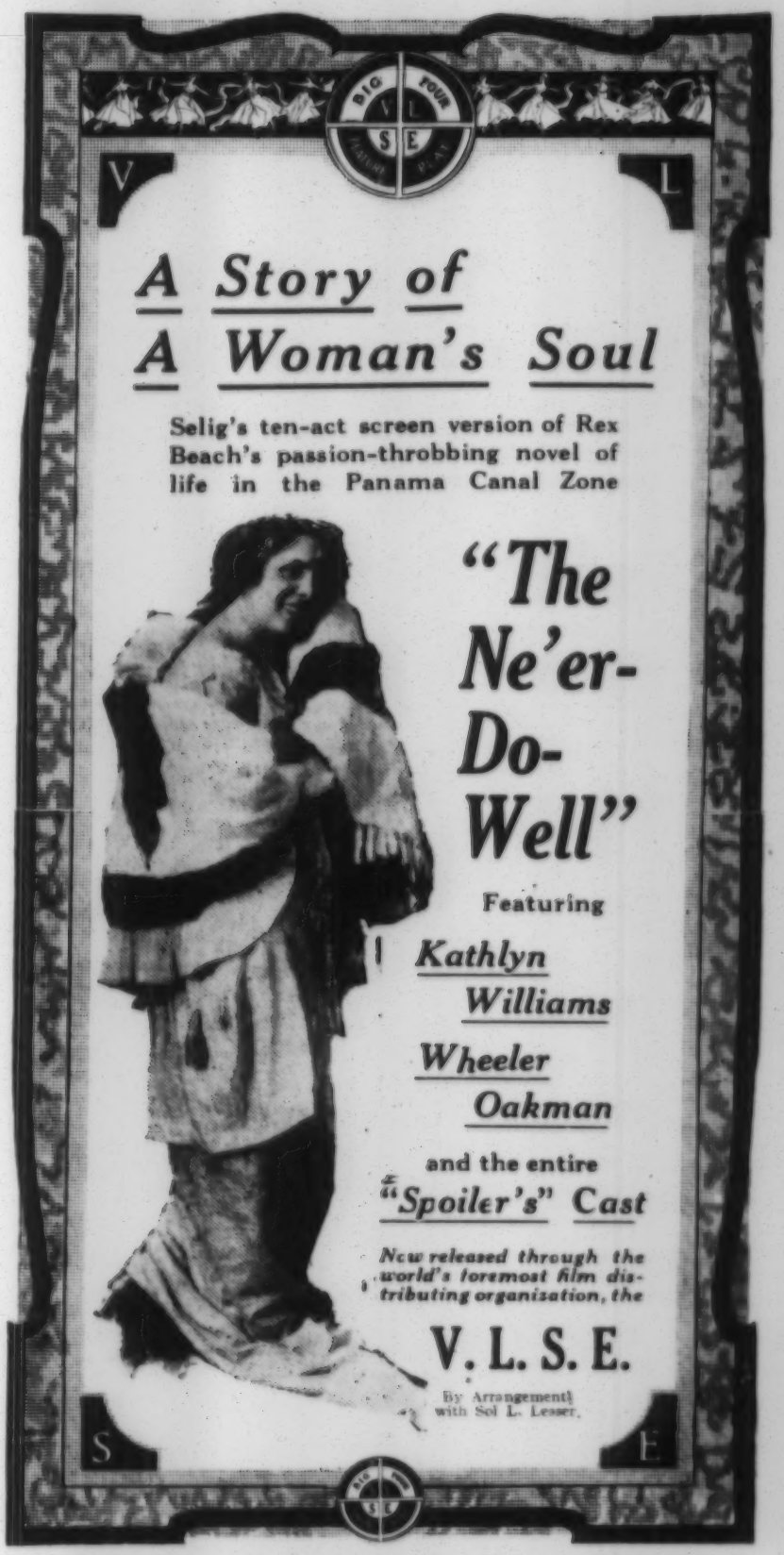
SERIAL FILMS

"THE COGNAC CASK"

A Two-Reel Episode in the "Iron Claw Series," Featuring Pearl White, Creighton Hale and Sheldon Lewis. Released by Pathe March 13.

Interest in the mystery side of the story is thoroughly aroused in this episode. Heretofore we have seen "The Laughing Mask," but it is not until the plot reached its actual rapid development that we become curious concerning the identity of this mysterious person.

"The Cognac Cask" is at all times interesting and in places gripping, especially in the second part. Pearl White and Creighton Hale are seen to great advantage, but Sheldon Lewis does not come in for any particular amount of prominence in this release. We have already seen Legar set fire to Golden's tenements and Margery, hoping to save her father's property, returns to him. Manly then surprises a veiled woman watching the house, and later she proves to be Mrs. Golden, waiting an opportunity to speak to her husband regarding Margery's fate. Golden orders her from the house, but Manly runs after her and supplies her with money. Later, the Laughing Mask smuggles the girl from Legar's den in a cognac cask. Legar follows in an automobile, but the machine dashes through an open drawbridge, killing all but Legar. Margery suspects that the Laughing Mask is a woman. S.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FEATURES ON THE MARKET

PARAMOUNT PROGRAMME.

DATE	PRODUCER	PLAY	STAR
Mar. 2	Famous	Poor Little Peppina	Mary Pickford
Mar. 6	Lasky	To Have and to Hold	Mae Murray
Mar. 9	Pallas	Ben Blair	Dustin Farnum
Mar. 13	Lasky	For the Defense	Fannie Ward
Mar. 16	Morosco	Code of Maria Gray	Constance Collier
Mar. 20	Famous	The Man Who Found Himself	John Barrymore
Mar. 23	Famous	The Longest Way Round	Hazel Dawn
Mar. 27	Famous	Audrey	Pauline Frederick
Mar. 30	Lasky	The Sowers	Blanche Sweet
Apr. 3	Pallas	Heart of Paula	Leonore Ulrich
Apr. 6	Lasky	The Race	Victor Moore and Anita King
Apr. 10	Famous	Molly Make Believe	Marguerite Clark
Apr. 13	Lasky	Under the Mask	Wallace Reid and Cleo Ridgley
Apr. 17	Famous	The Eternal Grind	Mary Pickford

V-L-S-E, INC.

Mar. 6	Selig	Unto Those Who Sin	Fritzi Brunette
Mar. 6	Vitagraph	The Hunted Woman	Virginia Pearson and S. Rankin Drew
Mar. 13	Vitagraph	Hero of D 2	Charles Richman and Eleanor Woodruff
Mar. 13	Essanay	The Havoc	Gladys Hanson and Charles Dalton
Mar. 20	Vitagraph	The Two-Edged Sword	Edith Story and Evart Overton
Mar. 27	Vitagraph	The Supreme Temptation	Antonio Moreno and Dorothy Kelly
Mar. 27	Essanay	Sherlock Holmes	William Gillette
Apr. 3	Vitagraph	The Vital Question	Virginia Pearson and Anders Randolf
Apr. 10	Vitagraph	Artie, the Millionaire Kid	Ernest Truex and Dorothy Kelly
Apr. 17	Vitagraph	A Rift in the Lute	Donald Hall, Dorothy Kelly, and Harry Morey
Apr. 24	Vitagraph	God's Country and the Woman	Nell Shipman and George Holt
———	Selig	The Ne'er Do Well	Kathleen Williams

EQUITABLE RELEASES.

Mar. 6	Shubert	As In a Looking Glass	Kitty Gordon
Mar. 6	Premo	The Devil's Toy	Edwin Stevens and Adele Blood
Mar. 13	Shubert	The Unpardonable Sin	Holbrook Blinn
Mar. 13	Triumph	Man and His Angel	Jane Gray
Mar. 20	Brady	To Him That Hath	Robert Warwick
Mar. 20	Equitable	Passers By	Charles Cherry
Mar. 20	Paragon	The Hand of Peril	House Peters
Mar. 27	Equitable	The Struggle	Frank Sheridan
Apr. 3	Shubert	Velma	Robert Warwick and Frances Nelson
Apr. 3	Equitable	Her God	Gail Kane
Apr. 10	Paragon	The Feast of Life	Clara Kimball Young
Apr. 10	Equitable	The Chain Invisible	Bruce McRae
Apr. 17	Shubert	The Social Highwayman	Edwin August

PATHE EXCHANGE.
Week of March 27.

(Pathe) The Iron Claw. Dr.
(Pathe) The Intervention of Tito.
(Pathe) News No. 26.
(Pathe) News No. 27.
(Phunphilm) Lonesome Luke, Circus King. Com.
(Pathe) Siberia, the Vast Unknown. Scenic.

PATHE "GOLD ROOSTER" FEATURES.

(Jose) The Beloved Vagabond. (Colored.) Edwin Arden, Bliss Milford, and Katheryn Brown Decker.
(To be announced) The Weavers.
(Jose) The Light That Failed. Robert Edeson, Jose Collins, and Lillian Tucker.
(Fitzmaurice) New York. Florence Reed, John Miltern, Fania Marinoff.
(Savage) Madame X. Dorothy Donnell.
(Whartons) Hazel Kirke. Pearl White.
The Love Trail. Fred Paul and Agnes Glynne.
(MacKenzie) The Precious Packet. Ralph Kellard and Lois Meredith.
(Balboa) The Shrine of Happiness. Jackie Saunders (Fitzmaurice) Big Jim Garrity.

METRO PICTURES CORPORATION.

Mar. 6. The Blindness of Love. Julius Steger.
Mar. 13 Lovely Mary. Mary Miles Minter.
Mar. 20 The Wall Between. Francis X. Bushman.
Mar. 27 Her Great Price. Mabel Taliaferro.
Apr. 3 The Kiss of Hate. Ethel Barrymore.

BLUEBIRD PHOTOPLAYS, INC., RELEASES.

Mar. 6 Rupert of Hentzau. Henry Ainley and Jane Gail.
Mar. 12 The Strength of the Weak. Mary Fuller.
Mar. 19 The Yaqui. Herbert Bosworth.
Mar. 26 The Flirt. Marie Walcamp.
Apr. 2 Tangled Hearts. Louise Lovely.

FOX FILM CORPORATION.

Mar. 6 The Marble Heart
Mar. 13 Gold and the Woman
Mar. 20 The Bondman
Mar. 27 A Wife's Sacrifice

TRIANGLE FILM CORPORATION.

Mar. 12 (Fine Arts) The Firing Torpedo. John Emerson.
Mar. 12 (Keystone) The Village Blacksmith. Hank Mann.
Mar. 12 (Kay-Bee) Bullets and Brown Eyes. Frank Mills.

MUTUAL FILM RELEASES

Sunday, March 19.

(Beauty) Tips. Com.
(Gaumont) See America First. No. 27. Scenic.
(Gaumont) Keeping Up with the Joneses. Cartoon-Com.

Monday, March 20.

(De Luxe) The Haunted Manner. 5 R. Dr.

Tuesday, March 21.

(Amer.) The Code of Honor. 3 R. Dra.
(Falstaff) Pansy Post Protean Player. Com.

Wednesday, March 22.

(Beauty) Cupid at Cohen's. Com.
(Than.) The Fifth Ace. 2 R. Dr.

Thursday, March 23.

(Falstaff) Pedro the Punk Poet. Com.
(De Luxe) The Bruiser. Amer. 5 R. Dr.
(Mutual Weekly) No. 64. Top.

Friday, March 24.

(Cub) Jerry and the Smugglers. Com.
(Mustang) Snow Stuff. 3 R. Dr.

Saturday, March 25.

(De Luxe) The Hidden Law. Centaur. 5 R. Dr.

UNIVERSAL FILM RELEASES

Sunday, March 19.

(L-Ko) Live Wires and Love Sparks. 2 R. Dr.
(Rex) Behind the Curtain. Dr.

Monday, March 20.

(Nestor) Love and Vaccination. Com.
(Red Feather) Drugged Waters. 5 R. Dr.
(Universal) Graft. "The Patent Medicine Dangers." 2 R. Dr.

Tuesday, March 21.

(Gold Seal) The Madcap Queen of Crona. 2 R. Com.-Dr.
(Imp) Ain't He Grand. Com.
(Rex) The Phantom Thief. Dr.

Wednesday, March 22.

(Animated Weekly) No. 12. Top.
(Laemmle) The Desperado. Dr.
(L-Ko) Scars and Stripes Forever. 2 R. Com.

Thursday, March 23.

(Big U) On Dangerous Ground. Dr.
(Laemmle) The Secret Foe. 2 R. Dr.
(Powers) A Toyland Mystery. Novelty. Amphibian Oddities. Edu.

Friday, March 24.

(Imp) The Crimson Trail. 2 R. Dr.
(Nestor) The Wrong Bird. Com.

Saturday, March 25.

(Bison) Monna Vanna. 3 R. Dr.
(Joker) It Nearly Happened. Com.

GENERAL FILM RELEASES

Monday, March 20.

(Bio, Reissue) His Mother's Scarf. Dr. No. 42.
(Ess.) The Strange Case of Mary Page. No. 9. 2 R. Dr.
(Lubin) The New Janitor. Com.
(Selig) Selig-Tribune. No. 23. Top.
(Selig) No. 13. Westbound. 3 R. Dr.
(Vita.) A Squared Account. Com.

Tuesday, March 21.

(Ess.) Separating From Sarah. 2 R. Dr.
(Kalem) For Sweet Charity. Com.
(Lubin) The Crash. 2 R. Dr.

Wednesday, March 22.

(Bio.) The Battle of Truth. 3 R. Dr.
(Ess.) Canimated Noon. Pictorial No. 7. Cartoon.
A Scenic Subject on the same reel.
(Kalem) At Bachelor's Roost. Com.

Thursday, March 23.

(Lubin) A Sister to Cain. 3 R. Dr.
(Selig) Selig-Tribune. No. 24. Top.
(Vim) Bungles Lands a Job. Com.

Friday, March 24.

(Kalem) When Things Go Wrong. Com.
(Knickerbocker Feature) The Witch of the Mountains. 3 R. Dr.
(Vim) Behind the Footlights. Com.
(Vita.) Freddy Versus Hamlet. Com.

Saturday, March 25.

(Ess.) I Will Repay. 3 R. Dr.
(Kalem) The Detective's Peril. "Hazards of Helen" Series. Dr.
(Lubin) Love One Another. Com.
(Selig) Trilby's Love Disaster. Western. Com.
(Vita.) Husks. 3 R. Dr. Broadway Star Feature.

WANTS ANOTHER THEATER

UHRICHSVILLE, O. (*Special*).—The City Opera House of Uhrichsville, O., after a career of twenty-five years, is now confining itself to pictures. This city, located on the Pennsylvania Lines and B. & O. R. R. and the southern terminal of the Northern Ohio Traction Line, with excellent territory to draw from, is a splendid location for a modern theater. J. R. MILONE.

V. L. S. E. ON THE OHIO

The Cincinnati sales force of the Big Four has been augmented by J. B. Lytle, formerly with the Cincinnati office of the World Film Corporation. Mr. Lytle will handle the Indiana territory and three counties in Ohio. The other sections of Ohio, and a part of West Virginia, will be covered by F. B. Chase, who has been branch manager for the Western Union Telegraph Company, and whose selling experience covers a long period.

PHOTOPLAY AUTHORS REAL AND NEAR

By WILLIAM LORD WRIGHT

Our readers are invited to correspond with Mr. Wright.—ED.

Coin Kills Comedy

"The thing that impressed me most forcibly at the time," writes Mrs. Heininger, "was that I could get nearly twice as much money per reel for dramas as I could for comedies, no matter how good and original the latter might prove to be, and this killed my sense of humor considerably. So I said to myself: 'I love my art of comedy writing, but, oh, you handy cash!' Gradually the comedy ideas in my thought factory have been dwindling away on account of this, and those of a dramatic tendency are taking their places; and I find by concentration, that if anything, dramatic ideas are easier to fall upon and also to work out than good comedies. It takes more hard thinking and digging to get the unexpected twists and turns so essential to a real comedy photoplay, with the small reward of less pay. Therefore, with these two important things, price and ease of thought, in favor of dramas versus comedies, is it any wonder that a writer is tempted to be partial to the former? But judging from some of the sad-appearing rubbish that finds it way to the screen in the name of comedy, of late, one would imagine that in self-defense, any producing firm would be willing to double the price of a story to encourage good writers to come forth with their best efforts of humor. There should be a big market for real laugh-provoking plots, which seem to be as scarce these days as peaceful nights in Mexico. If it were not for the praiseworthy efforts of Sidney Drew and other Vitagraph stars, the George Ade fables, the Selig animal comedies, and a few others, a 'movie fan' of human intelligence would have a hard time to even coax a chuckle from his care-worn anatomy. Realism, which to my mind, is the principal thing to follow in any sort of a story, is being pushed into the background, and so it is with comedies which give way to absurdities so that they cease to be funny to most right-minded persons."

* * * *

Own a Library

The time has arrived when photoplay authors, real and near, should own working libraries. Other than the half dozen standard text books on the market, and which should find space on the library sheives of every hard-working author, there are other and meritorious works on the motion picture art which are well worth reading and studying. Those authors desiring to keep up-to-date in all details of the art should not only read and study treatises on the art of plotting, but also those books by authorities which inform one of other details of the industry. Other indispensible works, to our mind for a photoplay author's library, is a good standard dictionary, a dictionary of popular quotations, and a bible. The Bible may sound queer for a writer's library but it teaches word picturing, teaches good rhetoric and there are elevating thoughts and elevating ideas in almost every chapter.

* * * *

"Author—Author"

A very famous writer of photoplays came to us with a long tale of woe yesterday. "Here," he said, "I have written and sold a good three-reeler and the company in its advertising does not credit me as author. I am credited in their house organs and in the plot synopses, but not in all this widely spread advertising in trade journals and in magazines." The author admitted that he had been paid well for his plot; that the star therein was one of the most famous in this country and certainly aided the sales of the film by prominent exploitation given him—and yet! Ah, there's the rub! This author, having years of experience in the art of writing, had the ill judgment to write to the film manufacturer demanding advertising credit. Investigation proved that the author had received screen credit, poster credit, etc., and yet he preferred to stir up a muss and brand himself as a nuisance with a particularly good market instead of being satisfied with very fair treatment and a princely stipend. Poor judgment is not confined exclusively to the "Nears," but occasionally the "Reals" err, and err sadly.

* * * *

What Lubin Company Needs

Daniel Ellis, of the Lubin Manufacturing Company, Scenario Department, writes: "Will you please announce that we are in need of three, four and five-reel dramas of exceptional excellence and single-reel farce comedies suited to D. L. Don or Billie Reeves? Quick action and the very best prices are our inducements for meritorious plays."

* * * *

A Truism

The Photoplay Sage says: "A photoplay in the mails is worth two in the morgue."

* * * *

Human Emotion—

To write graphically of human emotion you must have studied and experienced emotion. To characterize, you must know character. In other words, you must be observant. The photoplay director knows the significance of a mere glance, gesture or expression. These seemingly insignificant items are of vital importance in writing and producing the photoplay. Be an observer of life, and when you know life you will be enabled to put life-like touches into your stories and make them natural and human. Do not go out in search of human nature because such an endeavor will be artificial. Learn to see the little things of human existence, and then in the ordinary course of every-day life you will learn unconsciously, and the more vital impressions will come when needed. You can study character anywhere; problems just as vital can be found in the village as in the city; as many delightful and unusual personalities can be discovered in the country as in the town; it all depends on observation.

* * * *

Photodrama Club

The officers of the Photodrama Club, of Chicago, having been approached so frequently by scenario writers outside of Chicago, as well as in receipt of hundreds of requests through the mail, have decided that beginning with the year 1916, to change its heretofore policy of confining its membership to the city of Chicago, and to broaden out into a universal membership thus making every writer interested in writing scenarios, whether amateur or otherwise eligible to membership. The club has accomplished great success and has done much good for the scenario writer under the direction of its President, Clarence A. Framers. All those interested in belonging to this sterling club can receive particulars by addressing the president at the club's head quarters, 3018 Jackson Blvd., Chicago, Ill.

GENERAL FILMS

A Temporary Husband (One Reel Comedy. Released by Lubin Feb. 19).—This is one of the best of the recent Lubin comedies featuring Billy Reeves. It is refined comedy from beginning to end, and really funny situations that give the picture its highly entertaining qualities. The cast supporting Billy Reeves is exceptionally good, and the characterization of the old maids are unusually effective. It is one of them Miss Wheeler (Carrie Reynolds) who dislikes being considered an unmarriageable, so when she receives interest of a legacy she goes to live in New York. Her apartment is opposite to those of Dr. Graham, a dentist, who is married, has neither money nor practice. To silence gossips at home, Miss Wheeler writes that she is married, and when her friends pay her an unexpected visit she is forced to produce a husband. Having written that Dr. Graham was her spouse, she is forced to introduce him as such, and he consents to do so for a small financial consideration, but matters are not so easily smoothed over with his wife. In due time, he manages to get the country friends out of the place, and while he is appeasing his better half the rent collector offers himself as a permanent husband for Miss Wheeler.

For Sweet Charity (Kalem, March 21).—This is truly one of the funniest of recent Ham and Bud comedies. It is more a series of hilarious incidents than a connected story. It is a picture that will provoke continuous laughter. It is not so much on the slapstick as is usual; but the antics of the two stars are at all time more than funny. Ham and Bud get into no end of trouble in their desire to kiss the fair ladies at the charity bazaar. Money is short, and Ham has to do without even a kiss. With his pockets empty he is sent away in disgrace. Bud is more lucky and finds a wallet which enables him to pay for kisses without number. However he becomes broke in the end, and is unceremoniously ejected from the place. We next see them struggling in a restaurant, but this is irksome and once more they are without a livelihood.

The Eveless Eden (Kalem, March 16).—Ethel Teare comes into her own in this single-reel comedy, produced under the direction of William Beaudine. It is refined comedy throughout, and contains a slightly interesting plot which offers opportunities for some amusing situations. It cannot be said that the picture is hilarious; but it is both pleasing and entertaining. Miss Teare gives her usual creditable performance and her supporting cast is worthy of some commendation. The story has to do with the members of the Eveless Eden Club. When a man marries, he is mourned by the other members, and his chair is draped with black. Jack's uncle fails in inducing him to become a member for the charms of Ethel's eyes have had their influence. In time Jack meets Ethel's aunt and the Eveless Edenites are threatened with the loss of a member. Both couples plan to elope on the same day and their efforts lead to many humorous situations. S.

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